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EARLY RELIGIOUS POETRY OF
THE HEBREWS

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INTRODUCTION

THE title "*Early Religious Poetry of the Hebrews*" needs a further definition. It is intended to embrace the Poetry of Old Testament times as distinguished from the Poetry of the Synagogue. This will fix our period. But what are we to understand by *Religious Poetry*?

The Poet is the man whose whole being is in touch with those voices of God that we call "Nature." He may, or he may not, be a religious man. In other words, he may, or he may not, recognise the Source of those voices. The Prophet, on the other hand, is the man whose whole being is in touch with the voices of God in Humanity. He must be, more or less, a poet, in the sense in which we have defined the word, but his chief sphere will be the poetry of life. His message will necessarily be conditioned by the age in which he lives. He has his treasure in an "earthen vessel" and "he prophesies in part."

This that is true of individuals is also true of nations. Each nation has its peculiar gift, and Israel is the Prophet of Humanity. When, therefore, we speak of the *Religious Poetry* of Israel we include the

whole outcome of that probation whereby the Suffering Nation was fitted to prepare the world for God. Thus, for example, there is little that is "*religious*" in the Song of Deborah or even in David's lamentation for Saul and Jonathan, but, from our point of view, all such poems must be included, marking, as they do, a stage in Israel's life.

We now turn to the outward form whereby Hebrew poetry is distinguished. I have no desire to repeat at length what has been so often written on *parallelism* as a feature of Hebrew poetry. And yet a word must be said. Parallelism may take the unsatisfying form of identity when it becomes a mere echo, though this too may be effective, e.g. Is. xv. 1.

In a night 'tis destroyed, Aí Mórb is ruined

In a night 'tis destroyed, Kíř Mórb is ruined

More frequently the words are varied while the thought remains the same, e.g. Prov. iii. 9.

Honour the Lord with thy wealth,

And with chiefest of all thine increase

At other times the parallelism adds to the thought either by way of development or antithesis.

Or again, the parallelism may be alternate when it suggests the strophe, e.g. Ps. lxx. 5.

(a) As for me—the poor one, the needy!—

(b) Speed to me, O Gód

(a₁) Mí Hélpér, Delivérer, Thón!

(b₁) O Jáhvè deláv not,

The "iddle" of Samson (Judg xiv 14, 18)

- (a) Out of the feeder came food
(b) And out of the fierce there came sweetness

is answered by completing the parallelism thus

- (b₁) What is there sweeter than honey?
(a₁) And what can be fiercer than lion?

It is just this symmetry of thought that satisfies not the ear alone but also the mind, and gives such dignity and grace to Hebrew poetry. Kautzsch (*Die Poesie und die poetischen Bücher des A T* p 6f) well points out the analogy between rhyme and parallelism by quoting from *Faust*, Part II, the words of Helena which, in Latham's translation, run thus

"Manifold marvels do I see and hear
Amazement smites me, much I fain would ask
Yet would I be enlightened why the speech
Of this man rang so strange, so strange yet pleasing
It seemed as did one tone unto another
Fit itself, fell one word upon the ear,
And straight another came to dally with it"

[See the whole passage]

If, in the last line but one, we substitute *sentence* for *word* we have, as Kautzsch says, the secret of parallelism

"That which the Prince of Poets here reveals as to the nature of *Rhyme*, that it is the outcome of

a certain inner compulsion, applies also to the *Parallelism of Members* in Hebrew Poetry. Thus, of it too we may say

Service has a sentence fallen on the ear
When straight another comes to fondle it"

He also quotes Heider as saying "Does not all rhythm, dance and harmony, yes every charm both of shape and sound, depend upon symmetry? The two members strengthen, raise, confirm one another in their teaching or joy. In didactic poetry one saying confirms the other. It is as though the father spoke to his sons and the mother repeated it"

With this rhyme of thought the Hebrew poet did not need the rhyme of words, though the Hebrew language with its pronominal affixes would have easily lent itself to rhyme. Indeed, at times it comes unsought (e.g. Ps vi, lv 3 f., Job x 9—18, &c.) It could not be otherwise. But it is an entire mistake to suppose that rhyme was ever consciously sought by any Hebrew poet of Old Testament times.

The same may be said of *metre* if, by that term, we denote the measured beat of long and short syllables. The metre that is most common in Hebrew poetry is that of three accented syllables in parallelism. Thus we indicate by (3 + 3). Some writers on Hebrew poetry have called these verses *hexameters*, but such a term leads us to count syllables instead of accents. I shall therefore avoid it. No doubt there are

instances in which the (3 + 3) metrie might, with a little careful reading, be scanned as hexameter, but this is not due to the measure of the syllables but to the stress of the accent

Thus, if we take the line Prov xiv 30 and read it strictly by the accents, passing as lightly as possible over all other syllables, it would run as follows

al s'déh ish 'atzél 'avati | v'al kérem adam h'su l'v

I should translate this

I pássed by the fíeld of a slúggard | by a víne that
belónged to a fool

The passage continues as follows

And ló' 'twas grown óver with rubbish | and the fénce
of its stónes was thrown down

The difficult word for "*rubbish*" gave rise to a gloss
"*nettles had covered its face*"

From this point the metrie becomes irregular and we see that the text has been influenced by a quotation from Prov vi 10

As for mé I láid it to héart, | I sáw and recéived instrúction
A little sleep, a little slumber,
A little folding of hands for repose,

Then cómes along stríding thy póverty | and thy néed as a
mán with a shúeld

It would be easy to find verses that would scan,
eg Ps liv 3

Elohim b'slum'ka hoshí'ym
Ubígvá'ath'ka t'dné'ym

Nor would it be difficult to find hexameters and pentameters, eg in the Balaam poems but, for my part, I agree with Mr Cobb, who, after carefully examining the regular and irregular forms, writes as follows

“What shall we say to these things? Surely we cannot continue to say that English verse is parallel with Hebrew. Nothing like this was ever written in English in the name of poetry unless by Walt Whitman. If all the poetry of the Hebrew Bible were stored in our memories, we could point to nothing more metricaly regular than are some of the Psalms which have been before us, and to nothing less regular than are others of those Psalms. But it would be a mistake to suppose that the two classes are equal in extent, the irregular poems greatly predominate” (*Systems of Hebrew Metre*, p 30)

It is highly probable that Hebrew “metre” consisted, not in long and short syllables but in the rhythmical beat of the accent. It is in this sense that I shall use the word metre as applied to Hebrew in the following pages. In dealing with the irregularities of Hebrew metre the question naturally arises as to the correctness of the text. But the knowledge of Hebrew verse is not yet sufficiently advanced to justify us in correcting the text in favour of any metrical theory unless we can support

the change on independent grounds. In the chapters which follow we shall have occasion, from time to time, to offer a few suggestions on this subject.

The following facts greatly increase the difficulty of determining the laws of Hebrew verse.

(1) We cannot be sure that the Masoretic vowels and accents represent the ancient pronunciation of the language.

Strictly speaking, each word has one accent which is either *ultimate* or *penultimate*, but, in poetry, some of the longer words may have a subsidiary accent which falls on an earlier syllable, e.g. *lēgāl-gūrōthēla*, Prov 1.9.

Where two words are joined together by a hyphen called *Maqqef* the former loses its accent, but the Masoretic use of *Maqqef* cannot be trusted in Hebrew poetry, it is often omitted when it ought to be used and used when it ought to be omitted.

(2) The duplicate texts that have come down to us (e.g. Ps $\alpha\iota\nu$ with Ps liii , Ps $\alpha\iota$ 13—17 with Ps lxx , Ps lx 5—12 with Ps cviii , Ps lxxi 1—3 with Ps xxxii 1 ff, Ps cviii 1—5 with Ps lvii 7—11, 2 Sam xlii with Ps xviii) shew that the Divine Names constantly changed and that, in many other respects, the text was not accurately preserved.

Those who are familiar with the changes that have taken place in popular Hymns will easily

understand that the Hebrew Psalter would be specially liable to change

Though rhyme is only an accident in Hebrew poetry, *assonance* and *paronomasia* play an important part, and since it is impossible to reproduce the effect in a translation, it will be necessary here to give some examples in the original. The pitiful cry of the final *i* (pronounced like a long *e* as in *me*) is frequent in lamentation. Thus the lament of David over Absalom is far more pathetic in the original, which we may transliterate as follows

B'nî Abshalôm, b'nî b'nî Abshalôm !
Mî yitten mûthî, ăm tachtêka,
Abshalôm b'nî b'nî !

The same effect is very frequent in the Book of Job. We have also an instance in the Song of Lamech (Gen. iv. 23), clearly shewing that the Song, at all events in its original form, was no triumph-song but in elegy. Thus

Ādî v'Tzallā shem'ân goli
Nêshe Lamek ha'ăzîna imrathî
Kî iseh haragti lēphutî
V'yelēd l'chabūrathî

We may also (with Kautzsch) note the mocking sound *enu* in Judg. xvi. 24, where the Philistines, rejoicing over the fall of Samson, say "Our God hath given into our hand our enemy, that laid waste our

land, and that multiplied our slain ' In the original thus

Nath in elohēnu beyadēnu eth oyēvēnu
V'eth machariv artzēnu
Va'ashei hūbā eth ch'lalēnu

We can scarcely suppose that these words were actually used by the Philistines. The recurring *ēnu* suggests the peevish cry of children, and, indeed, the words must have been intended to mock the speakers.

The language of Jeremiah expresses at times the very depths of sorrow. Thus Jer viii 18

Mabligithi 'ālāy yāgōn | 'ālāi libi dāvāi

Read slowly and note the *spondee* effect of the last three words

We may translate thus

Would I comfort myself against sorrow | my heart—in
me—is faint

The heart and courage that should support him is itself a source of weakness, for, as he goes on to say

Harvest is past—Summer is ended—And we are unsaved!

Assonance and *paronomasia* often render translation quite inadequate, e.g. Gen ix 27

Yafz Elohim l' Yéfeth | v'yishkōn b'a'hāl Shem

"God shall enlarge Japheth and he shall dwell in the tents of Shem" (E V)

Here we have not merely the play upon the name *Japheth* but also, I think, a double meaning given to the name *Shem*, which may signify "renown" (Num. xvi 2)

Sometimes in addition to *assonance* we have the root-meaning of a verb brought out, as when Isaiah (vii 9) says

Im lo tha'amīnu kī lo thēamēnu.

"If ye will not believe, surely ye shall not be established" (E V)

Here the verb *aman* "to believe" is used in two *voices* with a deep inner meaning which we might paraphrase

"If ye will not *stay yourselves* (on God), ye shall not be *stayed up*"

In my translations I have done my best to imitate the rhythm of the Hebrew, but I must ask the reader kindly to bear in mind the fact that the terseness of Hebrew renders translation difficult, especially in the short lines of verse. In a little book, like the present, notes on the translation would, for the most part, be out of place, I fear, therefore, that I may, at times, appear to be unduly dogmatic. This must be pardoned from the necessity of the case.

I have translated the Tetragrammaton by *Jāhve* simply because *Jehovah* is an impossible form and *Jāhve* has passed into common use. I have also assumed the popular pronunciation with *penultimate*

accent, although, if such a name existed, its accent ought to be *ultimate*. In the same way I have adopted the English pronunciation of many proper names, e.g. *Déborah* instead of the Hebrew *Dŕbŕrah*. Since Hebrew poetry does not depend upon long and short syllables but upon the beat of the accent, I must ask the reader strictly to observe the accents which I have marked in my translations.

E G K

18 *January*, 1911

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CHAPTER I

THE EARLIEST POETRY

THE English reader who knows how the language of Chaucer differs from that of Shakespeare will naturally expect the earliest poetry of the Hebrews to be clearly marked by archaisms. It is well therefore to state at once that this is not the case. Of course there are archaic forms, but fragments of Songs and popular poetry which have been preserved in the Hexateuch have come down to us in the language of the Prophetic Writers of the 8th century B.C. Thus, the Song of Lamech (Gen. iv. 23 f.), reads as follows

“Áda and Tzállah, | Héar my voice,
Wives of Lámech | heáken to my spéech
For a mán I have slain to my wound,
A yóuth to my húrť
If sévenfold véngeance be Cain’s
Then Lámech’s be seventy séven”

If these words had been the actual words of Lamech they would have been not merely archaic but probably not even Semitic. In point of fact they

are pure Hebrew written in the *Kinah* or elegiac measure of which we shall have occasion hereafter to speak. It is quite probable that the Song was founded upon some Kenite (Cain) tradition connected with the discovery of metal weapons (cf v 22), for the Kenites were the smiths of the ancient world. But the Song in *its present form* is due to the Jehovist, i.e. to a prophetic writer of the 8th century B.C. whose object is to trace the downward course of the race of Cain to this Lamech, the *seventh* from Adam shewing the fruits of murder augmented from "seven-fold" to "seventy times seven."

It is interesting to note that in Gen v 29 (which is also assigned to a Jehovistic writer) we read of the other Lamech, of the race of Seth, "and he called his name *Noah*, saying, This one shall *comfort* (√NḤM) us for our works and for the toil of our hands from the ground which Jahve hath cursed."

The Hebrew words for "*vengeance*" (NKM) and "*comfort*" (NḤM) are practically identical in sound. The good Lamech of the line of Seth inherits "*comfort*," the bad Lamech of the line of Cain inherits "*vengeance*."

If we omit the two last lines Lamech's song is a complete elegy (*Kinah*). I suggest that a Prophetic Writer (the J* of the critics) found this poem in some collection of Kenite folk-songs, and, caring little for poetry, but much for edification, added the

two last prosaic lines to make out his allusion to Gen iv 15

Another instance of ancient poetry which appears to have degenerated into prose is the quotation from the Book of Jashar in Josh x 12 f

“Sun stand thou still upon Gibeon,
And thou moon in the valley of Ajalon”

It is difficult to believe that a poet would have written, *Shémesh b'Gibyón dóm*, with two accented syllables in painful juxtaposition, when, by changing the order of the words, he might have written the musical line, *Shémesh dóm b'Gibyón*. As to the words which follow, “*So the sun stood still and the moon stayed,*” &c, they appear to be simply prose

The amount of secular poetry in Israel must, at one time, have been very great thus of Solomon alone it is said, “And he spake three thousand proverbs, and his songs were a thousand and five And he spake of trees, from the cedar tree that is in Lebanon even unto the hyssop that springeth out of the wall, ” [1 Kings v 12 f (iv 32 f)]

Poetry is older than prose, and, in ancient Israel, every impassioned thought expressed itself in song “It was indispensable to the sports of peace, it was a necessity for the rest from the battle, it cheered the feast and the marriage (Is v 12, Amos vi 5, Judg xiv), it lamented in the hopeless dirge for the dead (2 Sam iii 33), it united the masses, it blessed

the individual, and was everywhere the lever of culture. Young men and maidens vied with one another in learning beautiful songs, and cheered with them the festival gatherings of the villages, and the still higher assemblies at the sanctuary of the tribes. The maidens at Shilo went yearly with songs and dances into the vineyards (Judg. xxi. 19), and those of Gilead repeated the sad story of Jephtha's daughter (Judg. xi. 40), the boys learned David's lament over Jonathan (2 Sam. i. 18), shepherds and hunters at their evening rests by the springs of the wilderness sang songs to the accompaniment of the flute (Judg. v. 11). The discovery of a fountain was the occasion of joy and song (Num. xxi. 17). The smith boasted defiantly of the products of his labour (Gen. iv. 23). Riddles and witty sayings enlivened the social meal (Judg. xiv. 12, 1 Kings x). Even into the lowest spheres the spirit of poetry wandered and ministered to the most ignoble pursuits (Is. lxiii. 15 ff.)¹

But, however much we may regret the fact, the secular poetry of Israel has not survived, except only in those cases where it was taken over into the service of Religion.

At a very early date the poetry of Israel, which had lived from mouth to mouth, was collected in a written form. One of these collections was called

¹ Reuss, Art. "Heb. Poesie," Herzog *Encycl.* quoted by Briggs.

The Book of the wars of Jahve, which is quoted in Num xxi 14—a very obscure passage. Two other Songs are given in the same context (Num xxi 17 f and xxi 27 ff), one being the *Song of the Well* and the other a taunt-song recounting a defeat of the Moabites. This latter song is introduced by the words "*They that make taunt-songs say*."

Kautzsch suggests that both these songs, and possibly the groundwork of the Songs of Moses and of Miriam (Ex xv), may have been preserved in this *Book of the wars of Jahve*. Some also have supposed that the words of Moses (Num xi 35 f) on the journeying and resting of the Ark were found in the same source.

Another collection of similar date was *The Book Jashar*, literally *The Book of the Upright*, i.e. of *Israel* (?). This Book is quoted twice. First, as the origin of Joshua's prayer (Josh x 12)

"Sún, stand thou still upon Gibeon,
And thou Moon in the vâlley of Ájalon",

and secondly, for David's lament over Saul and Jonathan, which must be considered later at length.

These are the only passages in which the *Book of Jashar* is mentioned in our present Hebrew text, but some have supposed, from the Septuagint text (1 Kings viii 12 f, Greek 3 Kings viii 53 f), that the words of Solomon at the Dedication of the Temple

were also preserved in the Book of Jashar These words might be rendered

Jahve thought to dwell in thick-darkness!
I have built Thee a House of Exaltation,
A Home for Thy endless Dwelling

Solomon feels that the Temple is to mark a new stage in the ever-growing nearness of God. He, Who, in earlier times, dwelt in the "*thick-darkness*" (Ex. xx. 21, Deut iv 11, v 22), would now dwell in the midst of His people

The word I have translated "*Exaltation*" signifies "*high-duelling*" Similar names are given to many Babylonian temples, e g *E-Sagila*, "the lofty House," *E-Anna* "the House of Heaven," *E-Zida*, "the fixed House," &c.

THE SONG OF DEBORAH

The history, date and text

It was probably about the year 1200 B.C. when the Northern Tribes were reduced to servitude by a powerful king named Sisera, possibly a Hittite, who headed a federation of "the Kings of Canaan" The plain of Esdraelon gave great advantage to his numerous horsemen and "chariots of iron", so "for twenty years he mightily oppressed the children of Israel" (Judg iv 3) The deliverance came through

Deborah, Israel's Joan of Arc, a woman of the Tribe of Issachar (Judg v 15), who first stirred up her fellow-tribesman, Barak, and through him the Tribes of Issachar, Ephraim, Benjamin, West Manasseh, Zebulun and Naphtali. Judah is not mentioned, and seems at this time to have been of little importance, Reuben, Gad, Dan and Asher refused the call. The six loyal Tribes met Sisera in the plain. The first of the many battles of Esdraelon, in the valley of Megiddo, resulted in a decisive victory which established not merely the security of Israel in the North but which also tended greatly to its religious unity.

The Song of Deborah which commemorates this victory, whether actually composed by her or not, is recognised by almost every critic as belonging to the age of the events which it records. It is undoubtedly far older than the prose version which is contained in Judg iv from which, indeed, it differs in some important points which need not now be discussed. The Song contains archaic forms, one of the most important being the verb in v 7, which has given rise to the mistaken translation "Until that *I*, Deborah, *arose*" The text is, in parts, corrupt, indeed Kautzsch goes so far as to say that vv 8—14 "are nothing but a heap of puzzling ruins¹"

¹ In a work like the present critical notes would be out of place. The Biblical students may be referred to the following books. Moore,

Analysis of the Song

Though we cannot strictly divide the Song into strophe and antistrophe, yet there is a relation between the Parts which should be carefully studied

Part I (vv 2, 3) *Prelude*, addressed to "kings" and "princes" of a united Israel, bidding them to "Bless Jahve" for the "devotedness" of the loyal Tribes

Part II (vv 4, 5) A meditation on the victories of Jahve at the Exodus

Part III (vv 6—8) The low estate to which Israel had sunk in the times of the writer—A contrast!

Part IV (vv 9, 10) A second *Prelude*, addressed to the Rulers and Judges, bidding them to "Bless Jahve" for the "noble-devotion" of the People—Compare Part I

Part V (v 11) The "victory of Jahve" which has just been won has freed Israel like a second Exodus—Compare Part II

Part VI (vv 12—15^a and 18) The high estate to which Israel has now attained—Contrast Part III

If the Song had ended with Part VI it would have

on Judges, *Critical Edition of the Hebrew Text*, G. A. Cooke, *The History and Song of Deborah* Kautzsch, *Literature of the Old Testament*, Zappeltal *Das Deborahlied* and various articles in Hastings' *Dictionary of the Bible*

had a certain completeness in itself But the thought of the faithful Tribes who are praised in Part VI suggests, by way of contrast,

Part VII (*vv* 15^c—17) The taunt-song on the unfaithful Tribes

Part VIII (*vv* 19—22) A magnificent description of the Battle The star-gods of Canaan fight in their orbits for Jahve The Kishon river of Sisera's home rises in torrent to sweep him away, and the scene ends (*v* 22) in a marvellous piece of word-painting in which the Hebrew pictures the once terrible horses hammering their hoofs in headlong flight—"da' ʾai ʾôth da' ʾarôth abbin ʾav" Zapletal well translates this verse

"Da stampfen die Hufe der Rosse,
Der Galopp, der Galopp der Renner!"

Part IX (*vv* 23—27) records the events in the pursuit The curse on Meïoz for refusing aid and a blessing on the Kenite friend of Israel

Part X (*vv* 28—30) A taunt-song picturing the scene in Sisera's home This, from its own point of view, is a masterpiece of irony The text has suffered from a double reading in *v* 30

Metre

The Ode is dithyrambic, and the metre irregular For the most part it is 3 + 3 metre but at times it breaks into the more lively metre (2 + 2) + (2 + 2) In

the two Preludes the metre again varies I have endeavoured to represent this in my translation

PART I *Prelude*

- 2 For Ísrael's whole self abándonment—
For the Péople's devótedness
Bléss ye Jáhve !
- 3 Héar ye kings , | heárken ye princes ,
Í of Jáhve | I would sing,
Would hýmn of Jáhve | Ísrael's G6d.

PART II *The Victories of Jahve at the Exodus*

- 4 Jáhve when Thou wentest forth from Seir,
When Thou marchedst from the fiéld of Edom,
The éarth did sháke | the héavens drópped,
The very clouds | drópped water
- 6 Mountains mélted | at the présence of Jáhve,
At the présence of Jáhve | Ísrael's G6d

PART III *The low estate to which Israel is reduced !*

- 6 In the dáys of Shamgar ben A'náth
In (*Ísrael* ?) róads were désérted.
They stóle along by byways, | twisting lánés.
- 7 VÍllage-life(?) céased, | In Ísrael they céased,
Till Deborah róse | as a Móther in Ísrael
- 8 (*The first two lines are corrupt and the whole verse seems out of place*)

Was there shuéld or dárt to be s'en
'Mid the forty thousand of Ísrael ?

PART IV *A second Prelude*

- 9 My heart is to Ísrael's leaders
 The Péople's nobly-devóted ones,
 Bléss ye Jáhve!
- 10 Ye that ride on white ásses—
 Ye that sit on the dívan
 Or that wálk by the wáy
 (*Muse upon your deliverance(?)*)

PART V *The victorious work of Jahve in the present*

- 11 From the twang of the árchers | at the pláces for wáter,
 Thére let them celebrate | the victories of Jáhve,
 His víctories for vllage life (?) in Ísrael
 Nów there can gó to the gátes | a People of Góð.

PART VI *In contrast with Part III*

- 12 Awáke, awáke, Debórah,
 Awáke, awake, utter song,
 Rise up Bárah, | lead captive thy cáptors | thou són of
 Abinóam

The two verses which follow are hopelessly corrupt. They seem to contain obscure allusions to the Tribes of Ephraim, Machir (i.e. Manasseh), Issachar and Zebulun who were loyal to Deborah. We pass therefore to the taunt-song directed against the stay-at-home Tribes.

It opens with a play upon the word "*divisions*" which might be translated "*rivers*" (as in Job xx. 17). The *dividing rivers* of Reuben were a fit emblem of

the *divided hearts* of this "unstable" tribe (cf Gen xlix 4) The word translated "*sheepfolds*" (E V) is only found here and in Gen xlix 14 where one of the Tribes is pictured as an ass crouching down between the *panniers* (not *sheepfolds* as E V) contented to be a burden-bearer, caring only for rest I believe that the word carries the same taunt in the Song of Deborah

PART VII *The taunt song*

- 15^c Among the divisions of Reuben
Great were the searchings of heart
16 Why didst thou sit 'twixt the panniers
Harking to the pipings for the flocks?
Among the divisions of Reuben
Great were the searchings of heart
17 Gilead abode safe beyond Jórdan,
And Dán—why stayed he by ships?
Ashér sat still by his coast-line,
And abode by his creeks

A verse which would seem more in place in Part VI

- 18 Zebúlun was a people that held life cheap,
And Náphthalí was in the foremost field

PART VIII *The Battle.*

- 19 Thén came kings and fought,
There fought the kings of Cúnaan.
In Tánnach by the waters of Megíddo
They took no gain of money

- 20 From héaven fought the stárs—
 Fought in their cóurses 'gainst Sísérá
 21 The river Kíshon o'erwhélméd them,
 The tórrént-ríver of Kíshon
 [My sóul march ón with stréngth']
 22 Thén were the hóise hoofs hámméred
 By his galloping gálloping rácers¹

PART IX *Events in the pursuit*

- 23 Curse ye Méioz, saith Jáhve,
 Óarse ye her dwellers with cúrsing,
 That they cáme not to Jáhve's hélp,
 To Jáhve's help 'gáinst the míghty
 24 Blésséd by women be Jáel
 The wífe of Heber the Kénite,
 By wómen in the tént is she blésséd
 25 Wáter he ásked, | mílk she gáve,
 She offered butter | in a lórdly dísh
 26 She láid her h'índ to the tént pín,
 Her ríght to the wórkmán's hámmér
 She strúck him wóundíng his héad,
 Píérceíng and stríkeíng thróugh his témples
 27 He sánk, he féll, he láy,
 At her féet he sánk, he féll,
 Whére he sánk he sháttéred féll!

PART X *The scene shifts to Sísérá's home*

- 28 The móther of Sísérá | óút thróugh the láttíce
 Péers thróugh the wíndow | and glééfully calls,
 "Whý does his cháríot | come so slów?
 Why tárríes the tréad of his téám?"

¹ Jer viii 16, xlvii 3

- 29 Her ladies, her wisest, replé,
 Yea shé herself | ánswers herself,
 30 "Áre they not finding, | dividing the spoíl,
 Double embroíderý | for the head of the héro,
 A spoíl of dyed gárments for Sisera,
 A spoíl of dyed gárments and 'broíderý,
 Of double embroíderý for the néck of "

The contrast between the Sisera lying dead with stricken temples and the Sisera that his mother expected, triumphant "*in dyed garments*," is grim indeed

An early copyist evidently wrote rhm rhmthym, i.e. "*a womb two wombs*," instead of rkm rkmthym, i.e. "*embroidery double embroidery*" which occurs later in the same verse. This has given rise to the unfortunate translation "*a damsel or two*" (E.V. and R.V.) The last two lines of v. 30 are little more than duplicates of the two preceding lines and may have originated in this way

One other example of the most ancient poetry, dating from about 1120 B.C., is Jotham's *Fable of the trees* (Judg. 12. 8—15) with its splendid irony

This Fable of Jotham is undoubtedly in verse, the metre being in three beats as follows

The trées went fórth on a tíme
 To anoint for thémselfs a kíng,
 And they saíd to the Ólive, Rule o'er us.

But to thém the Ólive replied,
 "Shóuld I then léave my rich óil,
 Whereby góds and mén get honour,
 And gó to wáve o'er the trées?"

Thén said the tées to the Fíg-tree
 Come thóu and bé our queen
 But the fíg-tree saíd unto them,
 "Shóuld I then léave my sweetness
 And that próduce of míne so góodly
 And go to wáve o'er the tées?"

Thén saíd the trées to the Víne,
 Come thoú and be our quéen
 But the víne made answer to thém,
 "Shóuld I then léave my vintage,
 That gláddens both gods and mén,
 And gó to wáve o'er the tées?"

Thén said the trées to the Brámble,
 Come thoú and be kíng over ús
 So the brámble replíed to the trees,
 "Íf ye are truly anointing
 Mé as a kíng over you
 Then cóme ye, repóse in my sháadow,
 If not, let come fire from the brámble
 And devour the cédars of Lébanon"

The reader will notice that the olive, fig, and vine reply in the same metrie (3 + 3 + 3), whereas the pompous answer of the bramble is lengthened out into five lines (3 + 3 + 3 + 3 + 3)

We now pass over a period of about one hundred years of silence till we come to the hero-age of David

(c 1000 B C) "the darling of Israel's Songs" (2 Sam xxiii. 1), David alike pre-eminent in music and in war. The very greatness of David's work creates a difficulty, for, as all Law centres round the name of Moses, its originator, so well-nigh the whole of Psalmody has been ascribed to David. According to Amos (vi. 5), David's name was associated with secular poetry and with the invention of musical instruments. Fortunately for us, David's lament over Saul and Jonathan has been preserved.

CHAPTER II

THE POETRY OF THE EARLY KINGDOM

THE Poetry, of which specimens will be given in the present chapter may be said roughly to belong to the age of David and Solomon, though we shall have occasion to illustrate it from poems of a much later date

The reader will kindly remember that we are only professing to give specimens and not to include or even to mention all the poems that might reasonably be assigned to the prolific age of David and Solomon

David's Elegy on Saul and Jonathan

This lovely poem was taken, by the Editor of the Books of Samuel, from the lost *Book of Jashar*. It is undoubtedly genuine. It breathes the spirit of the highlander grieving for brave comrades slain on their own mountains by the despised and hated Philistine of the lowlands.

We shall first offer a translation and then it will be necessary to give a few brief notes

(2 Sam 1 19 ff)

- 19 Thou ioe buck of Israel ! | pierced on thine ówn mountain-
heights !
HÓW ARE THE MÍGHTY FÁLLEN !

STROPHE I

- 20 Téll it nó t in Gáth ,
Annoúnce it nó t in stréets of Áskelon ,
Lest the daughters of the Philistines rejoice ,
Lést the daughters of the uncircumcised triumph !

STROPHE II

- 21 Ye hills of Gílbóá be déwless !
Ye fiélds of oblations be rainless !
For there was the shield of heroes pollúted ,
The shield of Sául, without the anóinting

STROPHE III

- 22 From the blóod of the sláin—
From the fat of the mighty—
The bów of Jónathan turned not bák—
The swórd of Sául returned not éempty

STROPHE IV

- 23 Sául and Jónathan —
So déar so délightful in lfe,—
And in déath undivided !
They were swifter than éagles, | strónger than líons.

STROPHE V

- 24 Ye daughters of Ísrael—
Wéep over Sául
Who clad you in scárlét | with láxury,
Who décked your appárel | with jówelry

25 HÓW ARE THE MIGHTY FÁLLEN

In the mídst of the báttle !

Áh, Jónathan ! | píerced on thine ówn mountain heíghts !

STROPHE VI

26 Woe is mé for thée, my brother !

Jónathan to mé so déar !

Thy lóve to mé more márvellous

Than wóman's lóve

HÓW ARE THE MIGHTY FÁLLEN !

the wár-weápons pérished !

The word *tz'vî* (*v* 19) must often be translated "*pride*," "*glory*," "*beauty*," or "*delight*," but it also signifies the "*roe buck*," probably so named for its "*beauty*." It is applied to Asahel (2 Sam 11 18) who was "light of foot as the *roe buck*." In early warfare, as we know from Homer, this was no small praise. In our poem it is evident from *v* 25^b that the epithet applies to Jonathan, not to Saul. Jonathan is, indeed, "*the pride*," the "*dulce decus*" of Israel, but such a translation would hide from the English reader the picture of the roe buck "pierced on its own mountain heights."

The form, *ha tz'vî*, does not mark the *def article*, as EV "*The beauty &c*," but the *vocative*, like *ha bath Jerushalaim* "O daughter of Jerusalem" (Lam 11 23).

It is evident that Jonathan is chiefly in David's thoughts. It is Jonathan that is styled the "*roe buck*"

of Israel," the beautiful stag pierced and dying in its own mountain haunts To this thought he returns in *v* 25^b In *v* 22 Jonathan is placed before Saul and, in the last strophe, *v* 26, Jonathan stands alone

If we omit the refrain, which is thrice repeated (*vv* 19, 25, 26), the poem falls naturally into six strophes of four lines each The two central strophes (III and IV) contain the central thought, *the praise of the dead*, then valour and their virtues—"Jonathan and Saul" (*v* 22), "Saul and Jonathan" (*v* 23) The strophes on either side of this central thought correspond with one another, strophe V with strophe I and strophe VI with strophe II Thus strophe I pictures the "daughters of the Philistines" in their joy, strophe V, the "daughters of Israel" in their sorrow

Strophes II and VI contain, I think, the most beautiful thoughts of the Elegy, strophe II referring to Saul, strophe VI to Jonathan Of *Saul* (*v* 21) he thinks as of the *Lord's Anointed* and feels that, where such a one has fallen, the very hills should lose the mounting rain of their fertility But of Jonathan (*v* 26) he thinks with the deepest devotion of friendship In the former case it was a "shield cast away" (*v* 21), but now it seems, in his grief, as though all "weapons of war had perished" (*v* 26) "The religious element (says Kautzsch, *Lat of the OT*) is

quite absent from the Song But what a monument has David here raised to the king from whom he suffered so much, to the heroic youth at his side, and not less, to himself”

Briggs (*Study of Holy Scripture*, p 381) comments on the fact that this “the earliest Hebrew dūge” is not written in the *Kīnah* or dirge measure of which we shall speak in a later chapter But, in this, I think he is wrong It is quite true that it is not composed in the finished and artistic form of the later *Kīnah*, but in the short sob-like lines of two beats which break the longer lines it seems to me that we have the *Kīnah* measure in its earliest form See especially vv 23^c, 26^d

The Blessing of Jacob

We must now consider that collection of ancient poetry which goes by the name of the *Blessing of Jacob* (Gen xlix. 2 ff), and, for this purpose, it will suffice to select the two leading Tribes of Ephraim (Joseph) and Judah It is impossible to give the actual date of these tribe-poems which were incorporated by the Jehovist, c 850 B C Probably they are at least as old as the time of Solomon

The Blessings cannot be understood without some brief reference to the position of the 12 Tribes in relation to the 12 heavenly Signs or to their position

in the "Camp" (Num 11.) Here we read that the Camp of Judah with its standard (the Lion?) was to pitch "on the *east* side, toward the sunrising" (Num 11 3), and the Camp of Ephraim, with its standard (the Ox?) was to pitch on the *west* side (Num 11 18) Properly Reuben, as the first-born, ought to have occupied the higher place as is explained in 1 Chron. v 1 f "Now the sons of Reuben the firstborn of Israel (for he was the firstborn), but forasmuch as he defiled his father's bed, the birthright was given to the sons of Joseph the son of Israel and the genealogy is not to be reckoned after the birthright For Judah prevailed over his brethren, so that the Ruler should be from him, while the birthright should belong to Joseph"

These words are very important as giving the oldest comment on the *Blessing of Jacob*

The position of Joseph on the *west* (Num 11) brings him into connexion with the seventh month (Autumnal Equinox) In Gen xxx 23, the Elohist derives the name *Joseph* from the root *asaph*, "*to gather in*" This word *asaph* is constantly used of the *ingathering* of the fruits of the earth, *Asaph* being the oldest name for the *Fest of Ingathering* (Ex xxiii 16, xxxiv 22), which was held in the *seventh* month Further we note that the Elohist (Gen xxx 20, 23^b) regards Joseph as the *seventh* son, so that if the 12 Tribes were written in the order of

the 12 Months *Joseph* would come in the 7th Month with the great *Ingathering* (*Asaph*) of the fruits of the earth.

These brief remarks are necessary in order that we may understand the Blessing which follows. Though *Joseph* is mentioned as receiving the Blessing it is evident that *Ephraim* is in the writer's mind (cf Gen xlviii 20). I think it probable that the original poem began,

A fruitful bough is *Ephraim*,

the name *Ephraim* being derived in Gen xli 52 from the Hebrew word signifying *fruitfulness*.

We now give the words of the Blessing so far as they relate to this idea of *fruitfulness*, reserving the other portion of the Blessing for later consideration.

(Gen xlix 22 ff)

- 22 A fruitful bough is *Jóseph*,
A fruitful bough by a spring,
With offshoots o'ermounting the wall

- 25° Blessings of héaven abóve,
Blessings of the déep that croútheth únder,
Blessings of bréasts and womb,

Blessings of the overlásting móuntains,
The desire of the etérnal hills,
Máy they bé upon *Jóseph's* héd,
On the héd of him crowned among brothers

We must compare this with the Joseph-blessing in the *Song of Moses* (Deut xxxiii), a Poem which was probably written in the Northern Kingdom in the reign of Jeroboam II (c 780 B C) Thus

(Deut xxxiii 13 ff)

Bléssed by Jáhve (be) his lánd
 From prime of héiven's déw,
 From the déep that croucheth under,
 From the prime of the outcome of suns,
 From the prime of the outbreak of móons,
 From the chieftest of áncient mountáins,
 From the prime of etérnal hills,
 From the prime of éarth with her fulness

Let them cóme upon Jóseph's héárd,
 On the héad of him crówned among bróthers

The word which we have translated "*prime*" signifies the "*choicest fruit*" thus we see that the Divine thought for *Joseph* was exactly that which was expressed in the *Asaph* or *Feast of Ingathering*, viz the summing up of all fruitfulness for the use of man and for the honour of God

We now return to the words which we omitted when we considered the Blessing on Joseph in Gen xlix

- 23 And they bitterly véxed him and shót,
 And the árchers pursúed him with háte
 24 But his bów abóde in stróngth
 And his árms and hánds were made stróng
 By the hánds of the Míghty of Jacob
 [From thence is the Shepherd the stone of Israel]

In the first five lines we have a picture of "Joseph" suffering persecution but strengthened by the hand of God. This is the germ of that thought which, in later times, found expression among the Jews as Messiah ben Joseph, the suffering Messiah.

The fifth line, "From thence is the Shepherd" &c, has, I believe, never been explained. I suggest the following. The root *asaph* is used not only of the "gathering in" of fruits but also of the "gathering in," i.e. the "folding" of sheep (Gen xxix 7, 8) and is applied to God as the Shepherd *gathering in* His people like a flock (Mic ii 12, iv 6).

The Second Isaiah pictures God as the Shepherd of the stars, folding them all like sheep, and draws the lesson that, much more will God be the Shepherd of Israel. Thus

(Is xl 26 ff)

Lift up your eyes on high,
And see who created (all) these,
That marshals their host by number,
And nameth them all by their names,
Through abundance of might
And power of strength
Not one of them faileth

We have a similar poetical image in Browning's *Saul*

" the tune all our sheep know, as one after one,
So docile they come to the pen-door till folding be done

And now one after one seeks its lodging, as star follows star
Into eve and the blue far above us,—so blue and so far!"

There was undoubtedly a relation between the gems which represented Israel (Ex. xxviii 17 ff, xxix 8ff) and the "stones of fire" (Ezek xxviii 13f), i.e. the stars in the sky. As in Ezek. xxviii the "Cherub" that "walked up and down 'midst the stones of fire" represented the Patron of Tyre, so in Gen. xlix the heavenly Patron of Israel is none other than God Himself, who shepherds the stones of Israel.

The thought of God as the Shepherd of Israel was one peculiarly dear to the Prophets of the Captivity, e.g. Jer. xxxi 10: "He who (now) scattereth Israel will gather him, and will keep him as a shepherd doth his flock" (cf Ezek. xxxiv).

We have traced a connexion between *Joseph* and *Asaph* with the double thought of the *Ingathering* of the fruits of the earth and the *Ingathering* by the Good Shepherd. We have also found a hint of *Joseph* as a Sufferer strengthened by God. The present writer has shewn that a connexion exists between the *Asaph* Psalms, the *Asaph* Feast, the House of *Joseph* and the "Shepherd of Israel" (*Psalms in Three Collections*, Part II Introd. v ff. Cf Part III Introd. viii, x).

One of these *Asaph* Psalms is of special interest from a poetical point of view, not only for its beauty of thought but also for the regularity of its rhythm and its clear division into strophes indicated by the thrice repeated refrain. At the risk of a slight

digression it may be well to consider it in this place

The Hebrew text has been carefully analysed by Mr Cobb in his *Systems of Hebrew Metre*, p 30 f In the translation which follows, I have, for the most part, accepted his emended text

(Ps lxxx)

STROPHE I

- 2 Thou Shépherd of Ísrael, heárken !
That léadest Jóseph like sheep,
Shine fórtH Thou chérub throned !
- 3 [Fóre Éphraim, Bénjamm and Manásseh¹]
Róuse Thy míghty strength
And cóme our gréat-salvátion
- 4 GÓD OF HÓSTS, RESTÓRE US !
LET SHÍNE THY FÁCE, THAT WE BE SÁVED !

STROPHE II

- 5 Gód of Hósts, how lóng ?
Shouldst Thou fúme 'grunst the práyer of Thy Péople ?
- 6 Thou hást fed them with bréad of téars,
With téars in full méasure for drínk
- 7 Thou mákest us strife to our neíghbours,
And our énemies láugh us to scórn
- 8 GÓD OF HÓSTS, RESTÓRE US !
LET SHÍNE THY FÁCE, THAT WE BE SÁVED !

STROPHE III

- 9 A vine Thou dídst móve out of Égypt,
Dríving out nátions and plánting it.

¹ ? Gloss

- 10 Thou madest room, | it struck its roots, | and filled the
Land.
11 The mountains were clad with its shade,
And its branches were God like cedars
12 It put forth its boughs to the Sea,
And its tendrils reached to the River

STROPHE IV

- 13 Why didst Thou break its hedges,
So that all that pass by may pluck it?
14 The bear from the wood lays it waste
And field creatures pasture upon it
15 God of Hosts, return now!
Look from heaven and see
16 Take thought for this vine,
And the stem that Thy right-hand hath planted,
17 It is burned with fire as mere fuel!

STROPHE V

- At the rebuke of Thy Face let them perish
18 Be Thy hand on Thy right-hand man,
On the Man¹ thou madest strong for Thyself
19 For we will not go back from Thee
Give us life, and we call on Thy Name
20 GOD OF HOSTS, RESTORE US!
LET SHINE THY FACE, THAT WE BE SAVED!

It will be seen that the Psalm falls into five strophes, three of which are closed by the refrain. Very possibly the refrain originally closed all five strophes.

¹ "Son of Man"

The best commentary on this Psalm is the *Blessing on Joseph* (Gen xlix)

The contents of the Psalm might be summed up briefly as follows

- | | |
|-------------|--|
| Strophe I | An Appeal to God as the Shepherd of Joseph
(cf <i>Blessing</i> , Gen xlix 24 ^d) |
| Strophe II | Joseph cruelly persecuted (cf <i>Blessing</i> , Gen xlix 23) |
| Strophe III | Joseph as the Vine of fruitfulness (cf <i>Blessing</i> , Gen xlix 22, 25, 26) |
| Strophe IV | Why, then, has God forsaken His Vine? |
| Strophe V | Surely Joseph implies a "Son of Man" whose arms were made strong by God? (cf <i>Blessing</i> , Gen. xlix 24) |

It will be seen that strophe IV answers to strophe III, strophe V to strophe II, while strophe I is a general summary of the whole Psalm

It will, I think, be evident that we are justified in regarding the Joseph-Blessing as Messianic. The Camp of Joseph ("Ephraim, Benjamin and Manasseh," Ps lxxx 2, Num 11 18 ff) on the *west* with its emblem of the Ox, and the Divine Name *Elohim*, with the thoughts of the *Ingathering* (*Asaph*), the *Asaph* Psalms and the Shepherd of Israel, form a part of that conception which, at a much later time, took shape in the Jewish expectation of a "Messiah ben Joseph," who was to be a Sufferer

We now turn to the Blessing on Judah (Gen xlix 9 ff) If the order of the Tribes in the *Blessing*

of *Jacob* be compared with the order in the four Camps (Num 11), it will be seen that they practically agree, except for the fact that the *Camp of Judah* (i.e. Judah, Issachar, Zebulun) has changed places with the *Camp of Reuben*. The order in the Poem is the more ancient, in other words the Camp of Judah originally belonged to the *South*, Judah coming with *Leo* at the Summer Solstice. This will explain the fact that the emblem of Judah was the *Lion*.

This point of the Cycle is also associated with the Divine Name *Yah*, the name *Judah* (*Yehudah*) lending itself to the Hebrew word which signifies "*praised*," and also to the Divine Name

The reader is asked to note the play upon the name Judah, the reference to the Lion, and, possibly, to the geographical position of the Tribe, in the Blessing which follows

(Gen xli. 8 ff)

- 8 *Judah* ut thou | that thy brethren *praise*,
 Thou hast thine hand | on the neck of thy foes,
 To thee shall bow down | the sons of thy father

Another fragment in different metre refers to the position of Judah in the Camps and possibly in the geography of the Land

- 9 A Lion's whelp is Judah,
 From the prey, my son, thou art gone
 He coucheth reposed as a lion,
 As an old lion, who shall arouse him?

- 10 The scéptre depárts not from Júdah,
 Noi the stáff of swáý from befóie him,
 Untíl the cóming of Shíloh
 And the dráwing of Péoples to him

In this last line I follow the reading of the Samaritan text (see also Chaldee) which suggests the "flowing together" of the Peoples, like water. This idea is found in Is ii 2 (Mic iv 1), Jer li 44, Is lx 5. See also my note on Ps xxxiv 5 (6).

The words which follow have no apparent connexion with v 10, though personally I believe the reference to be to the mystical "Vine of Eridu," rather than to the suitability of Judea for the growth of the vine. (See my notes on Pss lxx 8 ff, lxxii 16.) If this be so, v 11 is also Messianic, containing, as it does, a reference to "The Vine of David"¹

- 11 Binding his colt to the Vine,
 The fóal of his áss to the Sórek,
 He stéeps his garment in wine,
 His clóthing in blóod of the grape
- 12 A dárkness of éyes through wine,
 A whiteness of téeth through milk

In v 11 the "colt" and "the foal of the ass" suggest Zech ix 9, where the Messiah is pictured "riding upon an ass and on a colt the foal of an ass," while the latter part of the verse suggests the Conqueror from Edom (Is lxiii 1—3) with garments

¹ On the "Vine of David," see also p 129

stained as with the blood of the grape Thus we have one continuous Messianic thought in *vv* 10, 11

We cannot compare the Judah-blessing in Gen *xliv*, with the later blessing in Deut *xxxiii*, as we did in the case of the Joseph-blessing, because, in the opinion of some scholars, the words (Deut. *xxxiii* 7) "Hear, Jahve, the voice of *Judah*, and bring him in unto his people," should read "Hear, Jahve, the voice of *Simeon*," with a play on the name *Simeon* which signifies "*God hath heard*" (Gen *xxix* 33)

Song of Moses (Ex *xv* 1 ff)

The rhythm of this Song is very perfect. It consists of four beats in each line, divided in the middle by the *cæsura*. The first line of *v* 14 has, it is true, only three beats, but this, I think, is intentional and gives the effect of a *rest* in music. A good reader would pause on the word "*tremble*."

The line which constitutes the 5th verse has, in the Hebrew, exactly the ring of a pentameter, this I have endeavoured to reproduce in my translation

As to strophes there is no clear indication, but the natural divisions seem to me to be after *vv* 8, 12, 18 This gives three strophes of 12, 11, and 13 lines each The refrain would probably be repeated at the end of each strophe (cp Ex. *xv* 21)

(EX. XV 1 ff)

Refrain

- 1 TO JÁH IT IS I SÍNG | FOR HE HATH PROUDLY TRIUMPHED
THE HÓRSE AS WELL AS RÍDER | HE HATH THROWN INTO
THE SÉA

STROPHE I, *recounting the victory of Jahve*

- 2 My stréngh my song is Jáh | and Hé is my salvátiôn
Súch is my God, I práise, | my father's God, I extól
3 Jáhve is a mán of wár, | Jáhve is His Náme
4 Pháraoh's chariots and hóst | He hath cást into the séa
The choicest of his cáptáins | are sunk in the Red Séa
5 The deeps have cóvered them sínkíng | down to the dépths
like a stóne
6 Thy ríght hand, Jahve, | is glórious in pówer,
Thy ríght hand, Jáhve, | breákeþ the énýmy
7 In Thy éxcellent gréátneß | Thou destróýest Thy foes
Thou séndest Thy wríth | that consúmeth as stubble
8 With the blast of Thy nóstrils | the wáters were píled,
Upríght as a heap stood the floóds, | the déeps in the séa's
heart grew turbíd

STROPHE II *The boast of the enemy contrasted with the triumph of Jahve Compare the Song of Deborah*

- 9 The énýmy sáid, | I pursue, I o'ertáke,
I pórtiôn the spóil, | I síte myself ón them,
I dráw but my swórd, | my hánd dispossésseþ them
10 Thou didst blow with Thy wínd | the sea overcóvered them
They súnk as lead | in the mighty wáters
11 Whó like Théó | among the góds, O Jáhve?
Whó like Théó | glórious in hólíneß?
Célebrate in práise songs | wórking wónders?

- 12 Thou didst stretch Thy right hand | earth swallowed them
up
13 Thou didst shepherd with Thy méicy, | this People Thou
redéemest
Thou didst lead them on with pówér | unto Thy holy
Dwélling

STROPHE III *The effect of this victory upon the Nations as
a stage in the establishment of God's kingdom upon earth*

- 14 The Péoples have h́ard and trémbles—
Terror hath laid h́old | on Philístia's inhábitants
15 Nów are confounded | (all) the dúkes of Edom
The mighty men of Moab | trémbling hath séized them
Ḿlted are all | the inhábitants of Ćnaan
16 Fallen upon them | is térror great and dréad
By the gréitness of Thine árm | they are stíll as a stóne
To the end that there páss | Thy People, O Jáhve,
To the énd that there páss | this Péople Thou purchased,
17 That Thou bringest and plántest | in the Mount of Thine
héritage,
The Place for Thee to dwell | that Thóu didst make, O Jáhve,
The Śnctuary, Lórd, | that Thine h́ands est́blished.
18 Jáhve shall be Kíng | for ever and éver

The deliverance at the Red Sea would, undoubtedly, have been celebrated in song, and the words which we have here as the refrain may have been the actual words used by Moses and Miriam. But the Song, *in its present form*, belongs to a later age, when the Sanctuary was established in Zion (see v 17). The leading thought in the Song is *the Kingship of God upon earth, established by a Theophany*. Thus

will be seen more clearly if we read it in connexion with such passages as the following with which it is closely related

An unknown Prophet (Is xi 15 f) pictures the return of Israel from Assyria as a drying up of the Euphrates and a second passage of the Red Sea, and then, with the Song of Moses in his mind, he goes on to say (xii 1 ff) In that day thou shalt say,

I thank Thee, Jáhve | tho' Thou wast angry with me,
Thine ire is turned | and Thou dost comfort me
Lo, Gód of my salvation' | I trust and will not fear
For My Stréngth my Song is Jáh | and He is my Salvátiôn

In that day ye shall say

Thánk ye Jáhve | Celebrate His Náme,
Decláre among the Peoples His deeds,
Recoúnt that His Náme is exálted
Hýmn ye Jáhve | for próudly hath He dóne
Let this be néwsed | in all the éarth
Crý aloud and sing | thou inhabitéss of Zíon,
For Israel's Hóly One | is gréat withín thee

In these last words the Theophany is pictured as a Divine Indwelling. This thought is developed in Ps cxiiv which is one of the Songs of the Hallel, and belongs to the general cycle of Passover Hymns. This Psalm, of course, belongs to a later date, but it will be well to consider it now as illustrating the Song of Moses.

(PS CXIV)

STROPHE I

When Ísrael cáme out of Égypt,
 Jacob from bárbarous people,
 Then Júdah becúme His sánctuary,
 Ísrael His sért of domínion.

STROPHE II.

The Séa beheld and fléd,
 Jórdán was túrned away báck,
 The mountains skipped like rams,
 The hills like the young of the flock

STROPHE III.

Whát ailed thee, O Séa, that thou fléddest?
 Thou Jórdán that thóu shouldst turn báck?
 Ye mountains, why skipped ye like rams?
 Ye hills like the young of the flock?

STROPHE IV

Trávil thou Éarth at the Máster's Présence,
 At the Présence of Jácob's Gód!
 Who turned the Róck into wáter póols,
 The flint into springing wátors.

In the four strophes of this Psalm the connexion of thought is plain. Strophe I states the fact of the *Indwelling of God* in His Chosen People in times past. Strophes II and III picture the effect of this Indwelling upon Nature, the Red Sea, the mountains, and the Jordan recognising their God. Strophe IV

returns to the thought of strophe I The *Divine Induelling* is still a fact which Earth must yet recognise in the birth-pangs of a new creation

One further illustration may be taken from the Theophany in Ps xviii 8 ff

- 8 Then éarth itself quivered and quaked,
The moúntains' foundátions were tróubled,
Yer, they quivered because He was wróth
- 9 There went up a smóke from His nóstrils,
And a fire consumed from His mouth,
Yea flámes were kindled therefróm
- 10 So He bówed the Hérvens and came,
With the Dárkness únder His feet
- 11 He róde on the Chérub and fléw,
Came swooping on wings of the wínd,
- 12 He máde of the dárkness His covert,
His prívion all round Him—
Darkness of wáters— | dense cloúds of the skíes
- 13 Through His splendour oppósing | His dénse clouds remóved,
Háil with flámes of fire¹
- 14 And Jáhve thundered in h́áven,
The Most High gave forth His vóice
- 15 He sent forth His arrows and scattered them,
He shót with His lightnings and "tróubled"¹ them
- 16 Then the bed of the wáters was séen,
The foundátions of éarth were laid báie,
At thy chídng O Jáhve—
At the blást of the "bréath of Thy nóstrils"²
- 17 He sént from on hígh, He tóok me,
Díéw me from mány wáters,

¹ Ex xiv 24

² Ex xv 8

- 18 Freed me from énemies mighty,
From foes that were stronger than í
19 In that dáy of my weakness they mét me,
But Jáhve becáme my stáy
20 He brought me fórth into liberty,
He freed me becáuse He lóves me

The rhythm in this fine passage is regular except in vv 12, 13, where there is reason to think that the present text is not altogether correct. The Psalm is, of course, a national Psalm and recounts the deliverance of Israel at the Red Sea by that free choice of God which indicates a fuller deliverance in the future (v 20)

CHAPTER III

THE KĪNAH

THE origin of the *Kinah* is the lament for the dead. We have already seen that, even in the oldest Lament that has come down to us from the times of David, the intensity of grief found a natural expression in the occurrence of short sob-like lines. Thus

Thy love to me more marvellous
Than woman's love!

In later times professional mourners were engaged at funerals and the *Kinah* became a distinct measure or rhythm. Thus we read (2 Chron xxxv 25) "And Jeremiah *lamented* for Josiah and all the singing men and singing women spake of Josiah in their *Kinahs* (i.e. *lamentations*) unto this day."

But since nations die as well as individuals the Prophets often use the *Kinah* to lament their death. Even in the earlier Prophets like Amos (c 750 B.C.), we find perfect specimens of the *Kinah*, e.g. Amos v 2

She is fallen, to rise no more,
The Virgin of Israel!
Spread out upon her land,
None to uprise her!

Compare also Amos viii 10 The *Kinah* is frequent in the writings of Jeremiah and in those of Ezekiel

Thus Jeremiah (ix 10 ff) says

On the mountains I take up a wailing,
 On the wilderness pastures a *Kinah*
 They are burned that none can pass through them!
 Nor can sound of cattle be heard!
 From bird of heaven to beast
 They are fled and gone!
 And I make of Jerusalem heaps,
 A dwelling of dragons!
 And the cities of Judah I make desolation
 That none can inhabit!

And again, in vv 17 ff

Consider ye, and call for the *Kinah*-women that they may
 come
 Let them take up a wailing for us,
 That our eyes may run over with weeping,
 Our eyelids gush water

Teach ye your daughters the dirge,
 Each one her neighbour the *Kinah*
 For Death is come up to our windows,
 Entered within our palaces!
 Cutting off child from the street,
 Youths from the market!

Jeremiah (xxviii 22) pictures the women of the royal house of Judah taunting Zedekiah when fallen

into the hands of his quondam allies, the Chaldeans, and saying

They deceived and outmastered thee quite,

These mén of thy peace!

Thy feet are sunk in the mire,

They are túrned away báck!

I believe that Budde (Hast Dict *Poetry Hebrew*) is right in maintaining that the *Kīnah* was, *par excellence*, the verse of the women. It was used by them chiefly as mourners for the dead, but also, as we have seen, in taunt-songs. The Prophets naturally express themselves in the language of their day and frequently use this popular metrie, not only as the genuine expression of sorrow, but also, as the taunt-song directed against the nations of the world whose downfall they foresee. Ezekiel constantly mentions the *Kīnah* (ii 10, xix 1, 14, xxvi 17, xxvii 2, 32, xxviii 12, xxxii 2, 16), and uses the metrie in his lament over the deportation of the two princes.

In translating this we must retain the Hebrew word *k'phîr*, which the E V generally translates "*young lion*," since the Hebrew has many words for "*lion*," the English only one. *K'phîr* denotes a lion that has attained to maturity.

(Ezek xix 2 ff)

Whát of thy móther the líoness?

Amóng *k'phîrîm* she nóurished her whélp

And she brought up óne of her whélps,

A *kphír* he became

And he léarned to tear préy, | he áte mén

So the nátions heard rumour abóut him,

In then píť he was táken

To the Lánd of Egypt they brought him in cháins

When she sáw she had waitéd, | her hope disappointed,

She chóse out one of her whélps

She máde him *kphír*

So he wálked about among líons,—

A *kphír* he becáme

And he léarned to tear préy, | he áte mén

And he knew [*text doubtful*]

And their cities he wásted

Till the Lánd with its fulness lay désolate

At the sound of his róaring

So the Nátions set ón him | from próvinces róund,

And they spread out their net around him

In their píť he was táken

So they pút him in cáge in cháins,

And brought him to Bábylon's líng,

And brought him to stróngtholds

That his voice should néver be heard agáin

On the mountains of Ísrael

This passage has all the appearance of having been written in the regular *Kinah* measure. I have endeavoured to reproduce the irregularities so that the English reader may judge for himself how far the text may have suffered.

Ezekiel uses the *Kinah* in his "Laments" over Tyre (xxvi 17 fl., xxvii, xxviii. 12 fl.) and over

Pharaoh (xxxii 2 ff) In all these cases we might have expected *mashal*, "*parable*" or "*taunt-song*," rather than *Kinah* Ezekiel seems to have been specially fond of the *mashal* See his parable of the *Great Eagle* (xvii 1—10), of the *seething pot* (xxiv 3—5) and also of the *mother and daughter* (xvi 44 f) This style of teaching must have been popular with some (Ezek xlxiii 30—32), while others said, with contempt, "*Is he not a speaker of mashals?*" (xx. 49, in the Hebrew, xxi 5)

The style of Ezekiel is somewhat diffuse, but I am not sure that his real gift as a poet has been appreciated He was a young man when the mighty Empire of Assyria fell (606 B C) never to rise again The battle of Carchemish in the following year shattered the power of Egypt, and Ezekiel held up before Pharaoh the warning of Assyria's fall in a fine poem written in a somewhat irregular *Kinah* measure as follows

(Ezek xxxi 3 ff)

- 3 Behôld Asshûn | ʾ cedar in Lébʾanon | beauteous in brâches,
shâdowy with léʾfage | and lófty in height,
And amid the thick boughs | his tóp shoot arose
- 4 Wâters enlârged him | the deep made him grôw
It rân with its rivers all round | the plâce of his plínting,
And sént forth its litle canâls | to all trées of the fíeld
- 5 Thérefore his státüre was hígher | thán all trées of the fíeld,
And his boughs became mány | his brâches grew lóng | as
he shót forth from mány waters

- 6 In his boughs there did nést | all birds of the héaven ,
 And únder his branches there géndered | all béasts of the
 field ,
 And there dwelt in his shádow | the whóle of the nátions
- 7 So he gréw fair in greátness, | in léngth of his branches | be-
 cause that his root reched | to wíters so mány
- 8 There eclipsed him no cedars | in Gárden of Gód.
 The fir-trees were nót like his boughs, | nor were chésmut
 trees like to his bránches
 No tree in the Gárden of Gód | could compáre unto him in
 its béauty

The latter part of this poem which depicts the fall of Assyria to Hades is singularly like the *Kinah* poem on the fall of Babylon which we must consider at greater length

A fine example of the *Kinah* is this taunt-song (Is. xiv 4 ff) written by an unknown poet, c. 549 B C, not long before the fall of Babylon

The text of this poem is well-nigh perfect. The only change I have suggested is to transpose verses 18, 19

The natural divisions of the poem occur after verses 6, 8, 11, 15, 17 There is a progress and developement of thought which might justify us in speaking of these divisions as strophes Thus

Strophe I, vv 1—6 The fall of Babylon ascribed
 to Jahve

Strophe II, vv 7, 8 The world of nature rejoices

Strophe III, vv 9—11 Grim joy in Hades

Strophe IV, vv 12—15 The Nations take up the
taunt-song

Strophe V, vv 16, 17 Hades takes up the taunt.

Strophe VI, vv 19—20 The Nations conclude
with the moral

Thus strophe VI answers to strophe IV, strophe V to strophe III, while strophes I and II form a general introduction. The portion of the poem referring to Hades is worthy of Dante. We see the King of Terrors rousing up the shades from their shadowy thrones to greet the latest failure of earth's ambitions. We note also the "narrow" look with which the newly awakened shades regard him, as though unable to trust their eyesight (*v* 16).

(Is XIV 4 ff)

- 4 Thou shalt take up this proverb (ie trunt-song) against the
King of Babylon and thou shalt say

STROPHE I

Ah! the Tásk master now is at rést!

The Góld city (?) résteth !

- 5 Jáhve hath bróken the stáff of the wicked,

The sceptre of rulers,

- 6 That smóte the P'éoples in wráth,

With ceaseless smiting

That ruled the Nations in anger,

With unsparring pursuit

STROPHE II

- 7 All éarth is at rést and is quiet,
 They burst into sǫng!
 8 The fir trees themselves rejoice over thée,
 The cédrs of Lébanon,
 No hewer hath cǫme up agáinst us,
 Since thou art laid down

STROPHE III

- 9 Hádes belów is in tumult for thée,
 To wélcome thy cǫming,
 For thée it arouseth the shádes,
 All the hé goats of éarth
 It máketh to rise from their thrónes,
 All the kings of the Nátions
 10 [*They áll of them ánsweér and sáy unto thée*]
 So thoú too art weakened as wé,
 Made like unto ús?
 11 Thy pride is brought dówn unto Hádes,
 The thrúm of thy viols
 Benéath thee corrúption is strewn
 And the wórm is thy cǫver

STROPHE IV

- 12 Hów art thou fállén from Héaven,
 Thou Stár of the Dáwn!
 (Hów art thou) hǫwn to the gróund,
 That didst wéaken the Nátions!
 13 Thou, that didst sáy in thine héart,
 I will mount unto Héaven
 Abóve the stárs of Gód
 I will sét up my thróne,

- And will sit in the Mount of Assembly¹,
 The Recess of the North
 14 I will mount on the heights of the clouds,
 Will be like the Most High
 15 Yet to Hades it is thou art brought
 The Recess of the Pit

STROPHE V

- 16 They that see thee look narrowly on thee,
 Upon thee they ponder
 Is this the man that troubled earth,
 That shook the kingdoms?
 17 That made the world a wilderness,
 Its cities wasted?
 That never freed prisoner homeward!

STROPHE VI

- 19 And thou art cast forth from thy grave,
 As a shoot that's rejected!
 Clothed with the mangled skin, that go down to the stones
 of the Pit,
 As a carcass that's trampled.
 18 One and all, the kings of the Nations,
 Lie down in honour, each in his house
 20 Not with them art thou joined in thy burial,
 Since thy land thou destroyedst,
 Thy people didst slay
 Unhonoured for ever remaineth
 The sled of ill doers

The dirge of the captives (Ps cxxxvii) is, as we might expect, written for the most part in the *Kinah* measure The text is a little uncertain in v 3^b where,

¹ i.e. of the gods

also, the metre fails us We are glad to feel that vv 7—9 were not written by the author of this lovely Psalm which is complete in itself (vv 1—6) The reader should notice how the word "joy" in v 6^b responds to "joy" in v 3^b Any personal joy was impossible when Jerusalem was in ruins Verse 6^a responds to v 3^a The voice of song would, if attempted, mean that "the tongue would cleave to the palate" Verse 5 responds to v 2 Should the harp be taken down the right hand itself would refuse its office

Thus the parallelism of thought completes itself in two strophes

(Ps cxxxvii.)

- 1 By Bábylon's waters we sít, and we wépt,
As we thought upon Zíon
- 2 Thére on the willows withín her
We húnged our hárps
- 3 For thére our cáptors demánded
The lánguage of sóng!
Our wísters(?) (asked) jóy!
"Síng us óne of Zíon's Sóngæ."
- 4 Hów should we sing the Sóng of Jáhve
On Lánd of strángers?
- 5 Could Í forget thée O Jerusálem
My right hánd should forgét!
- 6 My tóngue should cleave to my pílate
If unmíndful of thée!
If I sét not Jerusálem hígher
Than blíst of my jóy

Before leaving the *Kīnah* we will give an illustration of the way in which it is occasionally modified. The reader will note the grief expressed by the short lines

(Is 1 21 ff)

How is she turned to a harlot!

The faithful City!

Full (she was) of justice, | righteousness dwelt in her—

But now—assassins!

Thy silver is come to be dross, | Thy wine is murdered with water,

Thy nobles are rebels, | Companions of thieves

Each one of them loveth the bribe, | And pursueth the gift

The orphan they judge not, | the cause of the widow | comes
not unto them!

These examples may suffice, especially as we shall have occasion to consider at some length the *Kīnah* measure in the Book of Lamentations in our chapter which treats of Alphabetical Poetry

It may be well, however, to give one example of the way in which the study of Hebrew metre may eventually help us to determine the original text. For this purpose I take Ps xli, xlii, which is in the *Kīnah* measure with a refrain in the measure 3+3. This Psalm has been carefully analysed by Prof Rothstein (*Grundzüge des hebraischen Rhythmus*), and I shall to some extent follow his analysis, though my conclusions differ from his

The first line (*v* 2) is in different measure (*viz* 2 + 2 + 2 + 2) The question therefore arises Is it intended as a heading for the Psalm? I have retained the word "*bleateth*" because the Hebrew word is onomatopoeic, denoting the voice of the thirsty stag We have no word in English for this But the English reader has a right to know that the Poet applies this strong word to the cry of his soul

As bleateth the stág | for the chánnels of wáters, | so bléateth
my sôul | for Théé, O Gód.

It is obvious that, in this line of four parts, the *third* answers exactly to the *first*, and the *fourth* to the *second* I therefore suggest that, if it be the heading of the whole Psalm, it should imply *four strophes answering to one another in this order*

Our next step must be to omit *vv* 5, 9 and *vv* 1, 2^a of Ps xlii. which read as prose, also xlii 2^b which is a repetition of xlii 10^b

With these omissions the Psalm falls into four equal strophes which answer to one another in the order suggested by the heading Thus

(Ps xlii — xlii)

- 2 As bléateth the stag | for the chánnels of wáters, | so
bléateth my sôul | for Théé, O Gód |

STROPHES I ("As bleateth the stag") Scheme 3+2 Refrain 3+3

- 3 My sôul is athirst for Jahvé—
For the Gód of my life!

When shall I come and behold
The Presence of Jahve?

- 4 Thus have been mine for food,
By day and by night,
While they say to me all day long,
Where is thy God?

Refrain

- 6 Why so depressed, O my soul?
And why shouldst thou mourn within me?
Wait for Jahve till I thank Him,
As the help of my succ, and my God

STROPH II (*"For the channels of waters"*)

- 7 Within me my soul is cast down,
Since I celebrate Thee
From a Land of Jordan and Hermon—
A mountain of Mizor!
8 Where deep is crying to deep,
For the sound of Thy torrents!
The whole of Thy breakers and billows
Have gone over me
(Repeat Refrain)

STROPH III (*"So bleateth my soul"*)

- 10 I would say to the God of my Rock,
Why shouldst Thou forget me?
Why should I mournfully walk
Through oppression of foes?
11 'Tis as murder within my bones
When mine enemies revile me,
When they say to me all day long,
Where is thy God?
12 (Repeat Refrain)

STROPHE IV ("For Thee, O God")

(Ps xliii)

- 3 Send forth Thy Light and Thy Truth,
 Let them lead me on
 To Thy holy Mount let them bring me—
 Unto Thy Tabernacles.
- 4 Till I come to the Altar of Jahve—
 To the God of my joy,
 And I gleefully thank Thee with harp,
 O Jahve my God!
- 5 (*Repeat Refrain*)

The Psalm cannot be understood without reference to Joel 1 20 and Job vi 15—20, for it is not the *thirst* of the stag but the *disappointed* thirst when it finds the channel dry. So, also it is not the *thirst* of the soul but the *disappointed* thirst when the channels of grace yield no joy (strophes II and III). But the refrain insists upon the truth that these channels of grace will again flow with joy, and the fourth strophe sees the realization of this hope.

The passage in Joel to which we refer may be translated as follows

(Joel 1 19f)

Jahve to Thee I cry—
 For fire hath devoured the pastures of the wilderness,
 And flame hath enkindled all the trees of the field
 The beasts of the field are each bleating unto Thee
 For dried are the channels of water,
 And fire hath devoured the pastures of the wilderness

Though the regular form of the *Kinah* is 3 + 2 we have already seen that it admits of modifications. One further instance may be given from the beautiful elegy on Moab (Is xvi 9 ff) which Isaiah seems to have quoted from an ancient source (see v 13)

To understand this elegy the reader must remember that the word *hēdad* which properly signifies the joyous "*vintage-shout*" may also signify the "*battle-shout*," so that Jeremiah (xlviii 33) speaks of a "*hēdad* that is no *hēdad*." In our elegy the word is used in both senses

The metre is 2 + 2 + 2 with two lines of
2 + 2 + 2 + 2

Therefore I weep | with the weeping of Jázér | for Síbmah's
vine

I bedew thee with téars | Heshbón El'aléh | for on hárvest and
frúitage | the *hēdad* is fallen !

Góne is all gládness | and joy from the tíllage | the vineyards
are sóngless, | not ringing with shoút

The wíne in the présses | no treader now tréads, | the *hēdad*
is sílenced !

So my bówels for Móab | are sounding as hárps, | and my
sóul for Kĭ heres

There is a play upon the name "*Kĭ-heres*," as in Is xix 18, the "*City of the Sun*," is become the "*City of destruction*." The whole passage also contains instances of alliteration of which Isaiah was peculiarly fond and which it is impossible to reproduce in a translation

CHAPTER IV

ACROSTIC, OR ALPHABETICAL, POETRY

THE poems in the Bible which are directly alphabetical are the following Pss ix and x (imperfect), xxv, xxxiv, xxxvii, cxl, cxli, cxlv, cxlv, Prov xxxi 10—31, Lam i, ii, iii, iv At first sight the arrangement of lines or verses under the order of successive letters of the alphabet might seem beneath the dignity of the Sacred Writings Nor is it sufficient to regard such arrangement as an aid to memory I hope to shew that it had a deeper significance, and that it indicates a division in strophes which has not yet been recognised

The Book of Lamentations consists of five chapters These chapters are of different date and of different structure The first chapter is generally recognised to be the oldest, each verse consists of three lines, the first line of each verse commencing with the corresponding letter of the alphabet The metre is elegiac, i.e. *Kinah* measure, the poem being a lament over the death of Israel as a Nation

We give a translation of the first two verses as a specimen

(Lam 1 1 f)

- נ How doth she sit all alóne |
 the (once) pópulous City !
 How hath she come to be widowed |
 once great among nátions !
 Shé that was queen among kíngdoms |
 now cóme under tribute !
 ז She bitterly wéeps in the níght |
 with her téars on her chéek !
 She hath not a óne to bring cómfort |
 out of áll of her lóvers !
 Her friénds are turned traitors towárd her |
 they have cóme to be énemies !

The second chapter is similar to the first except for the fact that the order of two of the letters (𐤁 and 𐤅) is transposed. The third chapter is supposed to be the latest. It has three lines to each letter of the alphabet, a verse has been assigned to each letter, thus giving 66 verses though, properly, there should have been only 22. *Here again we note that the letter 𐤁 (vv 46—48) comes before the letter 𐤅 (vv 49—51), and this is the case also in the fourth chapter.* We begin to suspect that this represents the original order of the Hebrew alphabet, we therefore turn back to chapter I and we find that vv 16 and 17 which represent 𐤅 and 𐤁 respectively would give better sense if transposed. We are thus

confirmed in our belief that, at the time when these chapters of Lamentations were composed, the order of the letters was **ב**, **ג**, not **ג**, **ב** as at present. We shall see the importance of this when we come to the earlier group of Alphabetical Psalms. Chapters IV and V have two lines to a verse but chapter V differs in that it is not alphabetical, and the lines are shorter.

Thus the Book of Lamentations consists of five Elegies, the oldest of which may date almost from the age of Jeremiah. These elegies were appointed for use on the 9th of Ab when the Jewish Church bewailed the destruction of the first Temple. I suggest that they were composed, at different dates, for use on that Fast-day.

We will now translate Lam III retaining as far as possible the rhythm of the Hebrew.

(Lam III)

- 1 **א** I am the mⁿ that hath looked on affliction—
by the rod of His wrath
- 2 **א** He led me and made me to walk
in darkness, not light
- 3 **א** Against me He constantly turneth His hand—
all the day
- 4 **ב** He hath worn out my flesh and my skin—
broken my bones
- 5 **ב** He hath builded and compassed me round—
with gall and with travail

- 6 𐤁 He hath máde me to dwéll in daik pláces—
 as the áge long dead.
- 7 𐤁 He hath hédged me aroúnd, that I cánot go fórth¹—
 He hath weightéd my cháin
- 8 𐤁 Yeá, though I crý out and shout—
 He shuts out my prayer
- 9 𐤁 He hath hédged my ways (as with) hewn stone—
 He hath twistéd my páths
- 10 𐤇 He is to mé as a beár in wáit—
 as a lion² in covert
- 11 𐤇 My wáys He hath turned, He hath púlled me in piéces—
 hath rendered me desolate
- 12 𐤇 He bént His bów, and He sét me
 as the mark for the árr³
- 13 𐤇 He hath caúsed to énter my reins
 the sháfts of His quiver
- 14 𐤇 I becúme a derísion to áll the Peoples—
 their sóng all the day
- 15 𐤇 He hath filled me with bitterness, máde me
 drunken with wórmwood
- 16 𐤅 And He brake my téeth with grável—
 fed (?) me with áshes
- 17 𐤅 Thou hast cást out my sóul from péace—
 I forgát (all) prosperity
- 18 𐤅 And I sáid, my glóry hath pérished—
 and my hópe áll from Jáhve
- 19 𐤅 I remémber my afflíction and my sorrow—
 wórmwood and gall

¹ Cf Job xix 8, xxx 20² Job x 16³ Cf Job vii 20, xvi 12 f

20 ¶ My sôul hath them still in remembrance—
is humbled withín me!

21 ¶ This óne thing I lay to my heart—
thérefore I hópe

Israel trusts in the Covenant of Creation (Jer
xxxí 35—37, Is lxxvi 22)

22 ¶ Jáhve's mercies are not énded¹—

His compássions fál not.

23 ¶ They are nêw as the mórnings come round—

Gréat is Thy faithfulness

24 ¶ My portion is Jáhve, saith my soul—

I thérefore await Him

25 ♀ Good to His pátient ones is Jáhve—

to the soul that doth séek Him

26 ♀ Good, one should hópe and be still—

for salvátiôn of Jáhve.

27 ♀ Góod, for mán that he should béar—

the yóke in his youth.

28 ' Let him sit álone and be silent—

since He lúid it upón him.

29 ' Let him put his móuth in the dust—

if perchánce there be hópe

30 ' Let him gíve his chéek to the smíter²—

he filled with repróach

31 ♀ For He will not cast óff for éver—

the Lord (will be gracious)

32 ♀ For thóugh He cause gríef He will pity—

as His mercý abóunds

¹ See Versions

² Is I 6

- 48 **D** Mine éye runs fountáins of waters—
for the hurt of my Péople
- 49 **y** Mine éve runs dówn and cérséth not—
with no intermíssion
- 50 **y** Till Hé look fórth and behóld—
Even Jáhve from Héáven
- 51 **y** Mine éye affécteth my sóul—
for the dáughters of my Cíty
- 52 **z** They hunted me sóre like a bírd—
my cáuseless énemíes
- 53 **z** They cut off my life in the dungeón—
and pláced a stone ón me
- 54 **z** Wátters flowéd óver mine héad—
I said, I am ended
- 55 **p** I called Thy Náme, O Jáhve—
from the dépths of the dungeón
- 56 **p** My voíce Thou hast heard, Oh clóse not Thine éar—
from my bréáthing, my cry
- 57 **p** Thou wast néar in the dáy that I called Thee—
Thou súdest, Fear nó
- 58 **r** Lórd, Thou hast pléaded the cause of my sóul—
hast ransomed my life
- 59 **r** Thou, Jáhve, hast wítnessed my wrongíng—
gíve me now jústice!
- 60 **r** Thou hast sén all their vengeánce—
their devísíngs agáinst me
- 61 **w** Thou hast híard their repróch, O Jáhve—
their devíce all agáinst me
- 62 **w** The tálk and the thought of mine ádversáries—
agáinst me all dáy

- 63 ש Behold! when they sit, when they rise—
I am their song
- 64 ת Réndei them thou récompense, O Jáhve—
like the work of their hánds
- 65 ת Gíve to them blíndness of héút—
Thy cúrse upón them
- 66 ת Pursúe them in wráth and destróy them—
from beneath Jahve's héúvens

At first sight this poem seems to consist of alternations of sorrow and hope without order or arrangement but if we look closer we find that the natural breaks occur after the letters י, ל, ז, ת This gives three long strophes of 6 letters each closed by a short strophe of 4 letters In other words, the arrangement of the strophes corresponds with the law of the *Kinah measure* (3 + 2), in which the poem is written This, of course, may be accidental We shall test it further Meanwhile it is suggestive The subjects of the four strophes may be given as follows

- | | |
|--------------------------------|--|
| Strophe I (6 letters נ to י) | <i>Complaint against God</i> |
| Strophe II (6 letters י to ל) | <i>Resignation and hope</i> |
| Strophe III (6 letters ל to ז) | <i>Complaint against God modified by resignation</i> |

Strophe IV (4 letters \mathfrak{p} to \mathfrak{r}) *God has heard,
and will repay
the enemy*

If we name these strophes A, B, C, D, respectively, then, if the poem be studied, it will be seen that C answers to A and D to B. Besides this larger division into strophes the reader will notice that *the letter \mathfrak{d} has become the middle letter of the alphabet*. He should therefore compare the three \mathfrak{N} lines with the three \mathfrak{d} lines and so throughout the alphabet. This will throw great light on the poem. Note especially the relation between \mathfrak{N} and \mathfrak{d} (*vv* 1—3 with 37—39)

\mathfrak{I} and \mathfrak{D} (*vv* 7—9 with 43—45)

$\mathfrak{7}$ and \mathfrak{D} (*vv* 10—12 with 46—48)

\mathfrak{j} and \mathfrak{Y} (*vv* 16—18 with 52—54)

The *six* letters \mathfrak{i} to \mathfrak{l} (*vv* 19—36) have to correspond with the *four* letters \mathfrak{p} to \mathfrak{r} (*vv* 55—66). It should be noted especially how *vv* 34—36 are answered by the curse in *vv* 61—66.

We will now test our conclusions by seeing how far they apply to the Alphabetical Psalms. For this purpose we choose Ps. $\aleph\aleph\aleph\aleph$ as being one of the most perfect specimens of the Alphabetical Psalms of the First Collection.

(Ps XXXVII Scheme 3 + 3)

STROPHE I

- 1 **N** Frét not thyself at ill doers, | Grudge not at workers of
wíng
2 For as gráss they are speedily mówn, | And like the
green hérbage they wíther
3 **ב** Trúst in Jáhve and do góod, | Dwéll in the Land, feed
on His Fúth
4 And delight thee in Jáhve, | that He may grant thee |
the desire of thy héart
5 **א** Devólve upon Jáhve thy way, | Trúst Him, and Hé will
dó it
6 He will bring out thy right as the lght, | And thy
caúse as the noonday
7 **ה** Be still for Jáhve, wáit for Him!—
Frét not at him that prospers, | At the mán that effects
his desígns
8 **ה** Céase from ánger, leáve wrath, | Frét not, 'tis mércy
for hárm
9 For íll doers sháll be cut óff, | While the wáiters on
Jáhve are théy | that inherít the Lánd.
10 **[א]** Yet but a little and the wícked is nótt | Thou may'st
pónder his pláce, but he is not!
While the húmble inhérit the Lánd | And delight in
abúndance of pláce

STROPHE II

- 12 **א** The wícked laid pláns for the righteous, | And gnáshed
at him with his téeth
13 The Lórd will laugh at him, | For He sees that his dáy is
cóming

- 14 ¶ The wicked have drawn their sword, | Have bent their
 bow—
 To cast down the poor and needy, | To slaughter those
 upright of wáy
- 15 Their sword shall pierce thine own heart | And their
 bows shall be broken
- 16 ☞ A righteous man's little is better, | Than abundance of
 many wicked
- 17 For the arms of the wicked shall be broken, | While
 Jáhve upholdeth the righteous
- 18 ' Jáhve nóteþ the dáyþ of the upright, | So their héritage
 lasts for éver
- 19 They 're not shámed in evil times, | And in dáyþ of
 déarth they are filled
- 20 ☞ But wicked-ones pérish—
 And Jáhve's enemies, | like the beauty of the méadows, |
 Are pást in smóke and góne
- 21 [☞ The wicked borroweth and payeth not, | While the
 righteous is grácious and giving
 For His blessed inhérit the Lánd, | His cursed ones
 are cut óff]

STROPHE III

- 23 ☞ 'Tis from Jáhve the stéps of a mán are estáblished, |
 When his wáy gives Him pléasure
- 24 Though he fall he will nóþ be cast óff, | For Jáhve up
 hóldeþ his hánd
- 25 ☞ Young I wás and now am óld | Yet never sáw the
 righteous left | [Or his scéed bégging bread] *glass*
- 26 He is éver grácious and kéndeth, | And his scéed is for
 bléssing

- 27 D Turn from evil and do the good, | And dwell thou for
ever
- 28 For Jáhve loveth justice, | And will never desert His
saints
- 30 D The mouth of the righteous meditates wisdom, | And
his tongue will be talking of judgement
- 31 In his heart is the Law of his Gód, | So his steps do not
falter
- 28^b Y Sinners are destroyed [? text] | The seed of the wicked
is cut off
The righteous inherit the Land, | And dwell therein
for ever

The structure of the poem requires that D should come before Y just as it does in Lamentations. I have therefore transposed these lines

STROPHE IV

- 32 Y The wicked sets watch for the righteous, | And seeketh
to slay him—
- 33 Jáhve will not leave him in his hand, | Nor condemn
him when judged—
- 34 P Wait thou for Jáhve and keep His Way, | To inherit the
Land will He raise thee
Thou shalt joy in the wicked's extinction
- 35 7 I have seen the wicked tyrannically strong, | Outspreading
as Lebanon cedars
- 36 I passed—and lo, he was gone, | I sought him—he
could not be found
- 37 W Note the perfect (man), regard the upright, | For the
man of peace has a future

- 38 While transgressors are wholly destroyed, | The future of
the wicked is extinct
- 39 **ן** The salvation of the righteous is from Jáhve, | Their
stronghold in time of distress
- 40 For 'tis Jáhve that helps and delivers them, | Delivers
from sinners and saves them, | Because they confided
in Him.

The structure of this Alphabetical Psalm is in short lines of 3 beats, but it is better to arrange it in longer lines of 6 beats with cæsura, for the most part, in the middle. The reason for this will be seen in vv 4, 7^a, 20, 34^b, 40, where the arrangement is varied.

The letters of the alphabet are divided into four groups, with the letter **ן** as the middle letter, exactly as in Lam iii, so that the Psalm falls into four corresponding strophes. But whereas in Lam iii, where the *Kinah* measure was 3 + 2, we had three long strophes and one short one, here, where the measure is 3 + 3 the strophes are of equal length of 5 letters each. But, since there are 22 letters in the Hebrew alphabet, and the letter **ן** must always be the central letter, the author of our Psalm had two superfluous letters in the first half, i.e. the letters **י** and **ל** at the end of strophes I and II. He might have omitted these letters altogether, as did the original author of Pss. xlv and xxxiv (see my notes), in which case they would probably have been supplied by a later editor, or he might himself have written these

verses (10 and 21) with the intention of adding no new thought.

In my opinion the concluding lines of vv 9, 20, which remind us of alexandrines, formed the original close of strophes I and II respectively, I have therefore placed vv 10, 21 in square brackets. The reader should now carefully compare the four strophes, not regarding the *verses* (which have no ancient authority), but the *Hebrew letters*. He will see that the closest relationship is between the five letters of strophe I and those of strophe III, and also between the five letters of strophe II and those of strophe IV. Thus the relationship of the strophes is identical with that of Lam iii.

The main subject of the Psalm is the religious difficulty caused by the prosperity of the wicked. The subject of strophe I (see esp vv 5, 6) is the command *to cast the burden of this difficulty upon God*. Strophe III answers, letter by letter, to strophe I but adds the thought of active work (cf esp vv 27, 28 with vv 5, 6).

Strophe II, in its central thought (v 16), asserts that in spite of the poverty and low estate of the righteous, their condition is better than that of their triumphant enemies. Strophe IV takes up this thought of strophe II, letter by letter, and comes to the conclusion, which, as we shall see, did not satisfy Job, that a sudden destruction which will overtake

the wicked (*vv* 35, 36) will justify the ways of God with men

Before leaving the subject of Alphabetical poetry, we must take one example from the Psalms of the Third Collection, which we naturally expect to be of later date than the poems we have already considered. We select the pair of Psalms *cx* and *cxii*, which, indeed, form one Psalm in two strophes

(Ps *cx*)

Scheme 3+3 Subject, *The Good God*

- N Jáhve I praise with whole heart, | Z In communion of
 saints and assembly
 J Great are the works of Jáhve, | 7 Exquisite to all that
 choose them
 7 Splendour and majesty is His work, | 1 His righteousness
 abideth for ever
 1 A Name hath He made by His wonders, | 7 "Gracious
 and Merciful" is Jáhve
 7 He giveth food to his fearers, | 1 He remembereth His
 Covenant for ever
 Z His power He shewed for His People, | 7 Giving them the
 heritage of Gentiles
 D The works of His hands are verity, | Z All of his precepts
 are sure.
 D They are staved for ever and ever, | 7 Being wrought in
 truth and right.
 D Redemption He sent to His People, | 7 He enjoined His
 Covenant for ever
 P Holy and feared is His Name

- 7 The beginning of wisdom is [Jahve's] fear, | 𐤒 Discretion is theirs that practice it
 𐤒 His praise abideth for ever

(Ps cxi)

Scheme 3+3 Subject, *The Good Man*

- 𐤒 O happy the fearer of Jahve, | 𐤒 That greatly delights in His Laws
 𐤒 Mighty on earth is his seed, | 7 The generation of saints shall be blessed
 𐤒 Riches and wealth in his house, | 𐤒 His righteousness abideth for ever
 7 His light is risen in darkness, | 𐤒 "Gracious and merciful" is the righteous
 𐤒 He is good gracious and giving, | 7 He maintaineth his promises rightly
 𐤒 He remaineth unmoved for ever, | 𐤒 He shall be for an endless Name
 𐤒 At evil tidings he feareth not, | 𐤒 Fixed is his heart upon Jahve
 𐤒 Stayed is his heart, unfeeling, | 𐤒 Till he see his desire on his foes
 𐤒 He scattered, he gave to the needy | 𐤒 His righteousness abideth for ever
 𐤒 His horn is exalted with honour
 7 The wicked sees and is grieved | 𐤒 He gnasheth his teeth and pineh
 𐤒 The desire of wicked (men) perishes

Each of these Psalms is complete in itself. Each is divided into two Parts or strophes at the letter 𐤒,

as in the case of other alphabetical arrangements. Thus, if we analyse Ps cxı we see that in Part I the central thought is *the Covenant Name of God* as "*Gracious and Merciful*" in letters י, ן. If we refer to the corresponding line in Part II we see that it reads, under letter ך, "*Holy and feared is His Name*". Indeed the six lines (12 letters) of Part I correspond with the six lines (10 letters) of Part II. The same is true of Ps cxii which speaks of the *good man*. The central thought of Part I is given by the letters י, ן viz that, out of his darkness, a *light springs up for him* because he *is gracious and merciful*. The corresponding line in Part II is given by the letter ך "*His horn is exalted with honour*". The connexion in Hebrew between the *horn* and *issuing light* may be seen from Ps cxxvii 17 f, Eccl. xliii 29 f, 35, Hab iii 4.

If, in each of these Psalms, the reader will carefully compare Part I with Part II, line by line, he will see that these Parts are really strophes, so that they ought to be sung antiphonally. But though each Psalm is complete in itself the full meaning is only brought out when we read the two Psalms together, line by line. The *good man* (Ps cxii) is a reflex of the *Good God* (Ps cxı), so much so that the same words may be applied to each (see letters י, ן, י). The liberality of God (Ps cxı letters ב, ז) is shewn in that gift of Redemption which makes His Covenant

eternal The liberality of the good man (Ps cxii, letters **ב**, **ז**) is shewn in gifts of mercy which make his righteousness eternal (cf 2 Cor ix 9 ff) Thus, while each Psalm has two strophes, the two Psalms are strophical the one to the other, and should always be sung together

We may now sum up the results at which we have arrived in our study of the alphabetical poems In every case the alphabet has been divided at the letter **ב**, thus giving a grouping of *ten* letters, *ten* being the sacred number of the Priest Code and of the *Covenant* The allusions to the Covenant in these poems is very frequent They all belong to the "Wisdom" literature and are didactic in their tone In the earlier alphabetical poems (Lam and Pss of First Collection) the letter **ב** came before **ז** In the later poems (Pss of Third Collection) the order of the alphabet was as at present

Since the Hebrew alphabet has 22 letters it is evident that the letter **ב**, which is the 13th letter cannot be the "middle letter," and yet we find that it was so reckoned by Talmudic writers who thus make the first (**א**), middle (**ב**), and last letter (**ת**) of the alphabet (which in Hebrew spell the word "*truth*") to stand for "*the Seal of God*" (Jerus Tal *Sanh* I. Quoted by Buxtoif, s v **תמא**) This I believe has never been explained I suggest that the solution is to be found in the arrangement of the Alphabetical

(Covenant) Psalms which we have already considered

The latest of the alphabetical poems in the Bible is the poem on the "good wife" (Prov xxxi 10—31) which probably belongs to the Greek period. It consists of 22 lines, each commencing with the corresponding letter of the Hebrew Alphabet, but it is not divided at the letter **ב**. It is not easy to see any law on which it is constructed, except that the two last lines sum up the moral, in the nature of a Chorus, thus making the poem itself consist of 20 lines, or two tens, closing with the lines **ק, ר** which certainly seem to correspond with the opening lines of the poem

(Prov xxxi 10—31)

- א** Who can attain a brave wife? | Priceless she is beyond rubies.
ב Her husband's heart may trust her | and lack no manner of gain
ג She requites him only with good, | 'till the days of her life
ד She seeks out wool and flax | and works with willing hands
ה She is like the ships of the trader, | she bringeth her food from afar
ו She rises while yet it is night | and supplieth the needs of her home¹
ז She considers a field and buys it | with the fruit of her hands it is planted²

¹ A probable gloss adds "and a law for her maidens"

² The text has "*she planteth a vineyard*" This destroys the metre

- 7 She girdeth her loins with might, | and maketh strong her arms
 8 She perceiveth her traffic succeed, | her lamp is unquenched by night
 9 She layeth her hands to the spindle | and her palms hold the distaff
 10 She openeth her palms to the poor | and stretcheth out hands to the need
 11 No fear of the snow for her household | for her household is double clad
 12 She maketh her tapestry coverings, | her clothing fine linen and purple
 13 Her husband is known in the gates, | where he sitteth with the elders of the land
 14 She worketh garments and selleth, | and girdles she gives to the merchant
 15 So strong so fine her clothing | she laughs at coming time
 16 She openeth her mouth with wisdom, | with kindly lore on her tongue
 17 She looks well to the ways of her house | and eats no bread of idleness
 18 Her sons rise up and bless her, | and her husband praises her (saying)
 19 "Many daughters are brave | but thou hast excelled them all"

Chorus speaks

- 20 Grace and beauty are fleeting and vain, | a God fearing wife is the one to be praised
 21 Give her the fruit of her hands, | while her deeds tell her praise in the gates

CHAPTER V

THE PROBLEM OF SUFFERING

THE religion of the Jew was an historical religion. It was wrought out, little by little (Heb 1:1), in the experiences of the Nation. And certainly there never has been a Nation upon earth that might more fitly be termed "the Suffering Nation." But it is equally true to say that there never has been a Nation that has had throughout its history the same consciousness of a Divine call, of a Divine sonship. The problem that Israel had—I do not say to solve, but—to set forth before the world, was how to reconcile the truth of Israel's sonship with the fact of Israel's sufferings.

From the time when Amos (c. 760 B.C.) uttered his noble paradox (Amos 5:2), down to the time of Christ, the poets and prophets of Israel have striven in divers ways to face the problem, Why should the righteous suffer? In the present Chapter we shall consider some of the attempts that have been made to solve this problem.

But it is impossible to do this until the English reader shall come to realise that modern individuality

must not be read into the Psalter, where the speaker is Israel and where "I" and "we" may constantly interchange as in Num xx 19 f "And the children of Israel said unto him (Edom), We will go up by the high way and if we drink of thy water, I and my cattle, then will I give the price thereof let me only, without (doing) anything (else), pass through on my feet And he said, Thou shalt not pass through And Edom came out against him " This characteristic of Hebrew thought has, under God's Providence, served a great end, and it is most unfortunate that it should be so constantly disregarded, even by theologians

We must now briefly review, as far as possible in historical order, the various answers which have been given to the question, Why should the righteous Nation suffer ?

Deuteronomy (622 B.C.) appears to promise to Israel every kind of temporal prosperity "In the event of obedience, Israel will be 'set on high' above all nations (xxvi 19, xxviii 1), and enjoy material superiority over them" (xv 6^b, xxviii 12^b, 13) [Driver, *Deuteronomy*, p 33]

The School of Deuteronomy expresses itself in such language as that of the Alphabetical Psalms, e.g. Ps xxxvii 25

I have been young and now am old,
Yet never saw the righteous left,
Or his seed begging bread.

This teaching of course involves an eternal truth, but it might easily become misleading, and was soon found to need supplementing

The death of good king Josiah in the battle of Megiddo (609 B C) and the times that followed gave true men cause to think. Then it was (c 600 B C) that Habakkuk pleaded his difficulty with God (Hab 1 13) "Thou that art of purer eyes than to behold evil, and that canst not look upon wrong, how is it Thou canst look upon the treacherous-ones and hold-est Thy peace when the wicked-one (i e the Chaldean) swalloweth up the man that is more righteous than he (i e Israel)?" Habakkuk found no answer to his difficulty except to trust and wait (Hab 11 1—4)

The life-task of Jeremiah (626—586 B C), the man of sorrows, was to prove from his own experience, that suffering was a way of service, and did *not* imply the anger of God. His own deep consciousness of sin and infirmity never hid from him the certainty that God had called him (1 5ff) to be His "Servant." He shrank from the hard task of this service, e g viii 23 ff (E V ix 1 ff)

Oh that my head were waters,
And mine eye a fountain of tears,
That by day and by night I might weep,
For the slám of the Daughter of my Póoplo!
Oh that I híd in the Wilderness
A whyfener's lodge!

The Prophet well knew the difficulty of this

(xiii 23)

Can Éthiop change his skin,
Or léopard his spots?
Then ye shall be fitted for good
that are wónted to évil

Compare also xvii 9, xxx 12 But the very difficulty made him the more certain that God must act. Thus the Prophet who knew most of sin and of sorrow reached the highest point of Old Testament Revelation in the certainty of the New Covenant

(xxx 33)

I do sét My Law within them,
And ón their héarts I will wíte it,
And I will be theirs as God,
While théy shall be Mine as Péople

But as, in Jeremiah's case, sufferings were the mode of *service* through which he found God, so also it must be in the case of the Nation and I would call special attention to the fact that *Jeremiah is the first to apply the title "Thy Servant" to Israel* (see Driver, *L O T* p 246), and that he does so in these Chapters which speak of the New Covenant. Thus

(xxx 10 f)

"And thou, My Servant Jacob, fear not, saith Jahve,
dread not, O Israel, for it is I that am saving thee

from afar Though I make a full end of all the Nations whither I have scattered thee, yet with thee I will not make a full end ”

So, then, while Jeremiah gives no formal answer to the question, Why do the People of God suffer? his own experience suggests a very practical answer Suffering is Service—Israel is (like the Prophet) God’s *Servant*

Of a life beyond the grave the Prophets had no certain knowledge The Captivity was the *death* of Israel and it was a mighty venture of faith to believe that the “dead bones” could once more live (Ezek. xxxvii 1—14)

Before considering the problem of suffering in the Book of Job we will give a translation of Ps xxxix. which, more than any other Psalm, is full of the language and thought of Job [See *Psalms in Three Collections*, pp 155—160]

I have followed Wellhausen in omitting v 10 which seems to have been a gloss on v 3 I have also placed the Refrain at the end of v 7 instead of v 6, where it interrupts the sense

The division of the Psalm into three strophes is suggested by v 13 “*My prayer,*” “*My cry,*” “*My tears,*” in inverted order

(Ps xxxix)

(My tears, v 13)

- 2 I said, I must heed my ways, | not to sin with my tongue
I must keep my mouth with a bridle, | While the wicked is
still in my presence
- 3 I was utterly dumb, | not speaking a word, | and my grief
grew intense.
- 4 With heart hot within me, | fire kindled with thought, | so
I spake with my tongue

(My cry, v 13)

- 5 Shew me, O Jáhve, mine end, | and my portion of days what
it is | I would know how fleeting I am
- 6 Behold as a spain | Thou hast made my days, | and my lifetime
is nothing before Thee!
- 7 Man walks in mere show, | They are vainly in tumult, | Ho
piles and he knows not who gathers!

A MFRE BREATH IS MAN'S LOT

(My prayer, v 13)

- 8 And now, Lord, why do I wait? | —My hope is in Thee!
- 9 Free me from all my transgressions, | Make me not a reproach
for the fool
- 11 Remove from off me Thy stroke, | 'Neath the weight(?) of
Thine hand I consume.
- 12 With requital of sin | Thou punishest man, | Dost waste his
delights like the moth

A MFFF BREATH IS MAN'S LOT

- 13 Hear my prayer, O Jáhve,
Give ear to my cry,
Be not silent to my tears,

For I am a guest with Théa,
 Like all my fathers a sojourner
 14 Leave me space to take comfort, | Before I depart and I am
 not!

We now turn to the Book of Job The problem that the writer had to solve was exactly that of the Prophet Habakkuk—Why should Israel, righteous by comparison, be of all Nations *the Suffering Nation*?

To solve the problem he introduces a man "perfect and upright" (1 1) amongst men In Heaven God bears witness to him (1 8) and the Accuser is allowed to put him to the utmost test (1 12, 11 6) Then, when every conceivable trouble and affliction has fallen upon Job, his three friends who represent the "wisdom" literature of the day come to comfort him This "wisdom" had, as we have seen, its origin in the eudaemonism of Deuteronomy, of the Alphabetical Psalms, of the Book of Proverbs, and other similar works The writer intends to allow this "Wisdom" to speak for itself, and to find what it is worth by applying it to the sufferings of a righteous man Job's three friends no doubt represent different phases of this "wisdom," but for our present purpose it will suffice to consider them as one

The Poem begins at chapter III

The friends at first insinuate, and afterwards openly declare, that Job's sufferings must be due to some great and flagrant sin

Remember, who ever hath perished being innocent?
Or when were righteous men cut off¹?

Compare also v 2 with Ps xxxvii 1, 2, 7

Temporal prosperity *must* be the portion of the good (v 19—27), otherwise where is God's justice?

It is true that a wicked man (like Job) may seem to prosper for a time, but this only means a sudden and terrible fate that is coming upon him and on his children (v 3 ff) Add to this the terrors of an evil conscience (xv 20 ff, xviii 5—21)

All this is worked out with great power and doubtless it represented the orthodox teaching of the day. But Job will have none of it. Such arguments are mere words (vi 26, xvi 3). He had hoped for comfort from his friends but they have proved utterly false, vi 15—20

My brothers are deceitful as a torrent,
Like the channel of the brooks they change
Which run dark because of the ice,
And the snow that hides itself in them
They no sooner are warm than they vanish,
When hot they are dried from their place
The paths of their way are diverted,
They ascend and perish in void
The caravans of Teman looked for them,
The companies of Shéba expected them—
They were shamed because of their trust,
They came there and blushed for shame

¹ Job iv 7, cf Ps xxxvii 25

While freely admitting the general fact of sinfulness (ix. 2, xiii 26), Job absolutely refused to admit the contention of his friends that his sufferings were the result of some grievous hidden sin. He calls God to witness that it is not so.

(ix 32 f)

Were He óne like mysélf I would ánsWER Him,
We would cóme togéther in júdgement.
But there is betwíxt us no umpíre,
That can láy his hand on us bóth

(xiii 15)

Lo, He máy sláy me, I cánnot hópe,
Yet my wávs I maintáin to His Fáce
He Himself should be míne for sálvation,
For no hypocrite cómes in His Présence

Rather than admit what he knows to be untrue he would charge God with injustice

(xix 6)

Knów then that Gód has wrónged me

(xxvii 3 ff)

As lóng as my spírit is ín me,
And the breáth of Gód in my nóstrils,
My líps shall nótt spéak untrúth,
And my tóngue shall nótt utter falsehóod,
Fér be it from me to pronóunce you ríght,
Till I díe I wíll néver réject míne íntégrity

Job's apparent claim to sinlessness is exactly that of Israel in Pss xvii 1—5, xvm 20 ff, xxvi, xlv 17 ff, lxi 7 ff, ci. In other words it is that of the "Servant" of God.

As to the assertion of the "friends" that prosperity is the lot of the righteous, Job positively asserts the very opposite. Thus

(xxi 7)

- 7 Why do the wicked have life?
They grow old, wax mighty in strength
- 8 Their seed is established before them,
And then offspring while they yet live
- 9 Their houses are safe from fear,
And no rod of God is on them.
- 12 They take up the tabret and harp,
And rejoice at the sound of the lute
- 17 How oft is the lamp of the wicked extinguished?
(Is it true) that their fate comes upon them?
The pangs He distributes in anger?

To Job the world is full of sadness the bitter cry of the workers (chapter XXIV) reminds us of the *Song of the Shirt*

- 12 From out of the city men groan,
And the soul of the slain crieth out,
Yet God imputeth no wrong!

The pathos of it all was intensified by the fact that to Job the grave was utterly dark

(xiv 7 ff)

- 7 For the trée there máy be hópe,
 Though félléd it again máy sproút,
 And its ténder bráñch not fail
- 8 Though its róot grow old in the éarth,
 And its stock máy díe in the gróund
- 9 Yet through scént of the wáter it búds,
 And puts forth its bóughs as when young
- 10 But a héro must die and be wásted!
 Mán gives up the ghósth, and whér is hé?
- 11 Wátér will hávè vánishéd from the sér,
 Thè Ríver will hávè wásted and be dried,
- 12 But mán lès thère and riseth not,
 Whilè héavén exists thèy wíke not,
 Nor cán thèy be roused from thèir sléep

See also vv 16—21

Yet, in spite of the sufferings of the present, the falseness of his friends, and the darkness of the future, Job was sure of God, and because of this, his words gain meanings far beyond his thought

(xvi 19 ff)

In the Héavén, evén nów, is my Wítness,
 In hígh héavén my Téstimony
 With móckers for fríends!
 Unto Gód doth míne eye drop téars,
 For a Pléader for mán with Gód,
 A mán for his féllow!

Thus, in spite of some hasty words, Job, like Jeremiah, is faithful to the end, and poetic justice

requires that light should break. The light comes through a Divine Voice (chapter XXXVIII f) which appeals, not as arguments to the mind, but as light to the whole being (Compare the conclusion of Tennyson's *Two Voices*) DRIVER (*LOT*) well says of these chapters "The first speech of Jehovah transcends all other descriptions of the wonders of creation or the greatness of the Creator, which are to be found either in the Bible or elsewhere. Parts of 2 Isaiah (e.g. c. 40) approach it, but they are conceived in a different strain, and, noble as they are, are less grand and impressive. The picturesque illustrations, the choice diction, the splendid imagery, the light and rapid movement of the verse, combine to produce a whole of incomparable brilliancy and force."

Before offering a translation of portions of this speech I must ask the reader to remember that the object of the Divine Voice is *not* to impress Job with the *omnipotence* of God for he well knew this, and nothing could go beyond the power and beauty with which he has already pictured the Divine omnipotence in chapter XXXVI ending with the words

Lo these are but parts of His ways,
The mere whisper about Him that's heard
But the thunder of His might, who can know?

If the Divine Voice had taught nothing more than omnipotence it would have been no *revelation*. But

it suggests throughout, *a Divine purpose and care lying behind the power* And this is just what the sufferer needs to rebuke his faithless fears

(Job XXXVIII 2 ff)

God's Voice out of the Storm

- 2 Who is it that darkeneth counsel
With words without knowledge?
3 Gird now thy loins like a man
I will ask do thou answer

Earth implies a purpose

- 4 Where wert thou when earth was founded?
Declare if thou skillest to know
5 Who appointed the measures she owns?
Or who stretched the line upon her?
6 Her foundations, on what were they settled?
Or who laid her corner stone?
7 While the morning stars sang in chorus
And the sons of God shouted for joy!

The Sea proclaims the Creator's purpose in curbing it

- 8 When He shut up with doors the Sea
That burst, as it were, from a womb?
9 When I made the cloud its vesture,
And darkness its swaddling band?
10 When I clenched on it My decree,
And appointed it bars and doors?
[and said]
11 Thus far shalt thou come and no further,
And here shall thy proud waves be stayed?

The creation of light implies the victory of all good

- 12 Couldst thou ever give charge to the Mórning,
Or téach the Dawn its pláce?
13 How to grasp the córnerns of earth
Till the wicked be sháken thereout?
14 It is chánged like the cláy of a seál,
Things stand out as though clóthed with a gárment!
15 While their light is withhéld from the wicked,
And the árm that is lofty is broken

The Under-world, a storehouse for good ends

- 16 Hast thou éntered the mázes of Sér?
Or wálked the recésses of the Déep?
17 Hávè the gátes of Deérth been reveáled to thee?
Canst thou sée the gátes of Deérth sháadow?
18 Canst thou comprehend to éarth's bóunds?
Téll then if thou knówest her whóllý
19 Whére is the wáy where light dwélleth?
And dárkness, whére is its pláce?
20 Thát thou shouldst conduct it to bóunds
And shouldst knów the páths to its dwélling!
21 Dost thou know it as búing then bórn?
Is the number of thy d'ýs so mány?
22 Hast thou éntered the storehouse of snów?
And the stórehouse of h'ul, hast thou séen it?
23 Whích for time of stress I am kéeeping,
For the dáy of b'attle and wár
24 Whích is the wáy light is párted,
Whén it scátters the stórmblast on éarth?
25 Whó ópened the chánnel of cloudburst,
And the wáy for the flásh of the thúnder?
26 Causing ráin on land without mán,
On unnhábitéd wilderness!

- 27 Sórking the desolate waste
Till it spring with gérms of gráss!
28 Háth the ráin a fáther?
Or whó hath begóttén the dew drops?
29 The ice? from whose wómb came it forth?
The hóar-frost of heaven? who géndered it?
30 The wátér is hídden líke stone
And the face of the déep is congéiled

The Upper-world also declares the purpose of its Maker

- 31 Canst thou fasten the bands of the Pleiades?
Or lóosen the fetters of Orion?
32 Canst bring each constellátion in seíson?
Canst guíde Arcturus with his sóns?
33 Dost thou knów the státutes of heaven?
Canst thou fíx each ínfluence over éarth?
34 Canst thou líft up thy vóice to the cloúds,
That abúndance of wáter may cóver thee?
35 The lighthnings? canst sénd that they go?
That they ánsWER thee, Here we áre?
36 Who gáve them then ínward wísdóm?
Or impárteD a mínd líke intélligénce?

The poem passes on to depict God's care manifested in the instinct He has implanted in the lion, the raven, the hinds, and other creatures of the wilderness, and closes with a magnificent passage which we must translate

(xxxix. 19 ff)

- 19 Couldst thou gíve to the horse his strength?
Couldst thou clothe his néck as with thunder?

Couldst thou give him the rústle of locusts?
 That glóry and térror of nostril!
 He páweth in the vắley and exulteth in his stréngth,
 He rusheth to face the weapons
 He mócketh at féar and is not dismáyed,
 Nor túrneth he bắck from the swórd
 Agáinst him the quiver may ring,
 The flúme of the spéar and the javélin
 With furious ónset he devours the gróund,
 For he cánnót be stíll when the trúm-pet sóunds
 In the thíck of the trúm-pets he saith, Aha!
 For he scénteth the báttle from afar,
 The thúnder of cáptains and shout of wár

Thus, as far as the Book of Job is concerned, the answer to the problem of suffering is given not to the intellect but to the eye of faith. Job might have said with Browning's *Rabbi ben Ezra*

"I, who saw power, see now love perfect too

Perfect I call Thy plan

Thanks that I was a man!

Maker, remake, complete,—I trust what Thou shalt do!"

Next in order of thought, and probably in order of time, comes the Evangelical Prophet, generally known as the Second Isaiah who prophesied during the closing years of the Captivity (c 538 B.C.) and completed the mission of Jeremiah.

We have already seen (p 78) that Jeremiah was the first to speak of Israel as God's "Servant" who should suffer but should not be destroyed. But

Jeremiah attributes no *atoning value* to those sufferings. He pictures more fully than any other the "glories that shall follow," but he leaves the mind unsatisfied as to the justice of the suffering. Not so the Evangelical Prophet whose position in the Old Testament is unique.

The key-note of the Evangelical Prophet is struck in the opening words of his Prophecy in which, measuring Jerusalem's guilt with the guilt of the Nations, he boldly declares that her sufferings have more than atoned for it, and that those sufferings are being used by God for the furtherance of His Glory in the world (cf Col 1 24)

(Is xl 1)

Comfort ye, comfort ye My People,
 With your God.
 Speak to the heart of Jerusalem,
 And proclaim unto her
 That her service is accomplished | That her guilt is atoned,
 That she took at Jahve's hand,
 The double of her sins

He sees Israel as the "Servant" with a mission to the Gentiles, a Servant blind to the Master's purpose, yet privileged to bring through his own sufferings, the knowledge of God to all the Nations of the earth. The following passages may suffice to make this clear

In xlii 10 the singular and plural are applied to Israel, "Ye are My witnesses, saith Jahve, and (ye are) My Servant whom I have chosen"

The success of the Servant's missionary work is pictured as follows

(Is xlii 1 ff)

- 1 But héar now, O Jácob My Sérvant,
And Ísraél whóm I have chosen
- 2 Thús saith Jáhve thy Máker,
He that formed thee from bírth and will help thee,
Fear not, thou Jácob My Servant,
Jeshúrun whóm I have chósén,
- 3 For wáter I póur on the thírsty,
And stréams on the drý land,
I will póur on thy seed My Spírít,
Ánd, on thy óffspring, My bléssing
- 4 They shall shóot up as watered grass,
As póplars by wáter cóurses.
- 5 This one shall say, I am Jáhve's,
Anóther shall célebrate Jácob,
Anóther inscríbes himself Jahve's,
And tal es Ísraél's náme as a surname

The missionary work of the Servant results in the conversion of Egypt, Ethiopia and the Sabeans (xlv 14) and indeed of all the Nations (xlii 4, 10, 12)

(Is xlix 1 ff)

- 1 Heáken ye lánds unto mé!
Give ear ye peoples from áfar!
Jáhve called mé from the wómb,
From my bírth He mentioned my náme

- 2 And He máde my móuth a sharp sword,
In the shade of His hánd He hid me,
And He máde me a pólished árrów,
In His quíver conceáled me, and saíd,
- 3 O Ísrael thou art My servant
Through whóm I máke Myself glórious
- 4 [Whereas I thought]
I have láboured in vain in vóid,
Have spént my stréngth for nóthing,
And yet my right was with Jáhve,
My reward was with my Gód
- 5 And now thus saith I áhve—
That fórméd me from bírth as His Servant
To bring báck Jácob to Him,
And the Israel not yet gáthcred
And só I am hónoured in Jahve's eyes,
And my Gód is become my stréngth
- 6 And He saíd,
"Tis éasy, for thee to be Servant,
To ráise up the tribes of Jácob,
And to restore the remnant of Ísrael,
But I máke thee a hight of the Géntiles,
To becóme My salútion to the énds of the éarth

These last verses involve a certain difficulty, for if the Servant be the ideal Israel, how can he be said to bring back Israel? To this I would reply that the Ten Tribes had been practically lost in the Captivity and that the Prophets naturally expected a reunion so that "all Israel should be saved" This was to be brought about by the Servant But the hard portion of his task was to be the conversion of the Gentiles

Indeed some scholars have regarded it as a quotation
 But this is, I think, a mistake, for as I have tried
 to shew, the whole argument has been leading up
 to it

(Is li 13 ff)

STROPHE I *God is pictured as speaking*

- 13 Behóld My Sérvant shall próspér,
 Shall be high and uplifted, excéedingly lófty -
 14 As dumbfóunded at thée were the MÁNY—
 So marred more than human his visage,
 And his fórm more than sóns of men—
 15 So (nów) he astounds MÁNY nátións,
 At him kings wónder in silence
 [lit. "shut their mouth at him"]
 For a thíng untold do they séo,
 An unhéard of thíng do they pónder

STROPHE II *The many Nations of the world as represented
 by their Kings now speak*

Ch lii

- 1 Whó could have believed this good nów's of ours?
 And Jahve's arm, on whóm hath it been revéaled?
 2 He (i.e. Israel) came úp before Hím as a plánt,
 As a róot from gróund that is dry
 No fórm or spléndour was his | that wé
 should regárd him!
 Nor áspect, that wé should désire him!
 3 Despised and désérted by mán!
 A mán of sórrows, and wónted to sickness!
 As óne from whom (Gód's) Face was hídden!
 Despised, and we counted him nótt!

STROPHE III *The Nations now see that Israel, whom they despised, has been, all along, the scape goat for the world*

- 4 But our sickness¹ HE hath borne!
 And our sorrows¹ HE hath carried!
 While WE regarded him as leprous,
 Stricken of GóD and afflicted!
 5 While HE was pierced by our sins,
 Bruised by our iniquities!
 The chastisement of our peace was on him,
 And his stripes were healing for us
 6 All WE had wandered like sheep,
 Each his own way we had turned,
 And Jáhve caused to meet on him the sin
 of all of us

STROPHE IV *The Nations ponder with wonder over the meekness and gentleness of the Sufferer (Verses 8ab, 9ab are difficult and possibly corrupt I leave them unaccented)*

- 7 When oppressed he only humbled himself,
 And would not open his mouth
 As a sheep that is brought to the slaughter,
 As a ewe that is dumb to her shearers,
 So he would not open his mouth
 8 Without rule without right was he taken
 And his generation who could declare?
 For he was cut from the land of the living,
 For the sin of the peoples, the plague that was theirs
 9 So the wicked were given for his grave(?)
 And the rich for his (many) deaths²
 Because that no violence³ he did, nor was fraud in his
 mouth

¹ See v 3

² Ezek. xxviii 10

³ Job xvi 17

STROPHE V *Here, as in strophe I the point of view is not that of the Nations of the world but of God Himself who becomes the actual speaker in vv 11, 12*

- 10 And Jahve willed to bruise¹ him,
He caused the sickness²
If his soul would make itself an offering
A seed he should behold should have long life
And the will of Jahve by his means should prosper
11 Of the travail of his soul he should see and be content,
By his (its) knowledge should My Sérvant make the
MANY³ righteous,
And their iniquities he himself shall carry⁴
12 Therefore I allot him his portion with the MANY⁵,
And with the mighty he divides the spoil,
Because that he hath emptied his soul unto the death,
And was numbered with transgressors
So hé himself the sin of MANY⁵ bare
And só atones transgressors.

The reader will notice that the word "Many" occurs five times in this Poem, twice in strophe I and three times in strophe V. In strophe I "the many" were the Nations of the World whose look of pitying contempt shall be changed to a look of adoring wonder. In strophe V we learn how this has come about. The "Servant" has cast in his portion with "the many." He has borne the sin of "the many," and so has made "the many" acceptable

105

454

2 1 3 f

3 11

³ rv 14, 15

to God Thus by the obedience of the One the Many are made righteous (cf Rom v 15)

There is nothing in the history of prophecy more remarkable than the small effect produced by these wonderful Chapters of the Suffering Servant No doubt we may in part account for this by the fact that Persia the deliverer soon became Persia the persecutor, and the sense of Israel's mission to the Gentiles was lost in bitterness But for the true cause we must look deeper and regard it as a "mystery" hidden in God to await the fulness of Christian times Meanwhile the prophecy is there It is

" music sent up to God by the lover and the bride,
Enough that He heard it once, we shall hear it by and by "

The suffering of the good, and the prosperity of evil-doers, tended at a later time to direct the thoughts of men to the life beyond the grave We will give one illustration of this from the Asaph Psalms which I would assign to c 450 B C The Psalm (lxxiii) is interesting not only for its subject-matter but also for its metre

(Ps lxxiii)

- 1 Mere goodness is Góð unto Israel,
To the Púre in heart!
- 2 As for mé—my feet had nigh góne,
My steps had all but slipped

- 3 For I énvied the lét of the proud,
 The pércé of the wicked I saw
 4 For pángs are nótt for them,
 Sound and robust is their héalth
 5 No sháre have théy in man's toil,
 Nor áre they stricken like others
 6 Thérefore doth pride bedéck them,
 Víolence enróbes them as a gáiment
 7 Their iníquity próudly goes forth
 They excéed all héart can picture
 8 They móck while they wickedly spéak,
 They lóftily spéak their oppression
 9 They have sét their mouth agáinst héaven,
 And their tongue goes the circút of éarth
 10 Therefore [*text doubtful*]
 11 And they sáy, "How thén can God knów?
 Has Elvón percéption?"
 12 Behóld the wicked are thús!
 Éver at péace they grow stróng!
 13 Then váníly I cleanse my héart,
 And wásh my hands in innocency,
 14 While I am stricken all dáy,
 My chastisement mórn by mórn!
 15 Tráuly were I to speak thús
 I were false to the generátion of Thy children
 16 Yet, whén I bethóught me to knów this,
 Grievous it wás in mine éyes,
 17 Till I came to the Sánuctuary of Gód—
 I thóught on their énd!
 18 Mérely 'mid delúsións Thou dost pléce them—
 Dost cást them to rúin!

- 19 How sudden they come to destruction—
Are ended with terror!
- 20 When roused Thou spurnest their image
Like a dream on awaking!
- 21 Indeed, when my heart was embittered,
And my reins were perturbed,
- 22 Then I—I was brutish and knew not—
I became as the beasts!
- 23 Yet I—am ever with Théé,
Thou upholdest my hand,
- 24 With Thy counsel dost guide me, and after
Wilt take me in glory
- 25 Who is mine in the heavens?
And, with Thee, I desire naught on earth
- 26 My flesh and my heart may consume,
Yet the Rock of my heart and my portion
Elóhím is for ever!
- 27 For behold! Thy divorced ones must perish,
Thou destroyest each whoring from Théé
- 28 But for me—the nearness of Gód is my good,
In J ihve, the Lórd, do I sét my réfuge

The metre of this Psalm is irregular. It opens with the *Kinah* measure, after which we have several verses in triplets. Then vv 17—24, a fine passage of *Kinah*, after which we have further irregularity. Whether this be due to corruption of the text or to the intention of the writer we cannot now determine. Our present object is to consider the Psalm merely in regard to the problem of the sufferings of the righteous, i.e. Israel.

Verse 1 states the eternal truth, vv 2—11 the apparent exception which creates the difficulty. In vv 12—14 the Psalmist speaking for Israel, confesses the temptation to doubt the eternal truth of v 1. If he were to yield to that temptation he feels that he would be a traitor to the cause of God (v 15), and yet he, like Job, feels the difficulty most keenly (v 16). The solution comes (vv 17ff) when he enters into "the Sanctuary of God." By this we must not understand *the Temple* but rather the *Sanctuary-purpose* of God's creative thought. The Psalmist, like Dante, must "see the children of perdition" (*Purg XXX* end). The solution reached by the Psalmist differs from that of Job and indicates a later date. It is nothing less than this—The wicked have no reality of existence, they are but a dream of God (v 20), which when He wakes He puts away¹, whereas Israel, the righteous, is an Enoch who "walks with God" (v 24), and being "joined unto the Lord" is "one Spirit" with Him (v 28, cf 1 Cor vi 17). Thus the Psalm returns (v 28) to the thought with which it commenced, God is "good to Israel" and Israel's "good" is the "nearness of God." If the Psalmist did not reach to the Christian conception of *personal* immortality, he had at least the root of the matter in Israel's union with God.

¹ Compare Shal espeare, *Second Part of King Henry IV*, Scene V, lines 50—54

CHAPTER VI

ON THE STROPHE

It may be well, at once, to define the sense in which we apply the word *strophe* to Hebrew poetry since it differs somewhat from the clearly defined *strophe* and *antistrophe* of the classical writers

The Hebrew *strophe* is a development of *parallelism*. That which parallelism is to the ear in the structure of the verse, that the *strophe* is to the mind in the arrangement of the whole poem. This balance of thought is sometimes marked by a *refrain* and is found not only in the lyric poetry of the Psalms but also in the rhetorical poetry of the Prophets¹. Thus

(Amos vii 1—9, viii 1—3)

STROPHE I

- 1 Thus hath the Lord God shewed me
And behold He was framing the locust at the early
shooting of the latter-growth,
And behold it was the latter growth after the king's
mowings
- 2 So it was when it finished to eat all the grass of the land,
*Then I said, O Lord God, forgive now,
How shall Jacob stand? for he is small!*
- 3 (Then) *Jahve repented of this
It shall not be, saith Jahve*

¹ See Dr D H Muller, *Komposition und Strophenbau*

STROPHE II

- 4 Thus hath the Lord God shewed me
 And behold He was calling to contend by fire,
 And it devoured the great deep
 And was eating the land.
- 5 *Then I said, O Lord God, cease now,
 How shall Jacob stand? for he is small!*
- 6 (Then) *Jahve repented of this
 This too shall not be, saith Jahve*

Here we have two strophes of eight lines each, closing with the same refrain. In the same way vv 7—9 form another strophe of eight lines corresponding with viii 1—3, as follows

STROPHE III

- 7 Thus He (the Lord God) shewed me,
 And behold He stood on a plumbline wall, with a plumbline
 in hand
- 8 And Jahve said to me, What seest thou, Amos?
 And I answered, A plumbline
 And the Lord said, Lo I am setting a plumbline in the
 midst of My people Israel,
I will not again pass by them
- 9 And Isaac's shrines shall be desolate, and the sanctuaries of
 Israel waste,
 And I rise against the house of Jeroboam with the sword.

STROPHE IV (Chap viii 1—3)

- 1 Thus the Lord God shewed me,
 And behold a basket of *endings*¹
- ¹ "*Endings*," lit *summer fruit*, so called because it comes at the end of the year. I have coined the word *endings* in order to preserve the play upon the word *end* which occurs in the Hebrew

- 2 And He said, What seest thou, Amos?
 And I answered, A basket of *endings*
 And Jahve said to me, The *end* is coming for My people
 Israel,
I will not again pass by them
- 3 And the Temple songs shall be howlings in that day, saith
 the Lord God
 Many the corpses, in every place, one casts them forth with
 silence

A fine example of the prophetic use of the refrain is found in Is ix. 7—20 I have based my translation upon the critical edition of the Hebrew text in "The Sacred Books of the Old Testament" The rhetoric of the Prophet becomes lyric through intensity of feeling

- 7 The Lórd sent a wórd into Jácob,
 And it lighted on Ísrael
- 8 And the whóle of the People shall knów,
 Even Ephraim and the dwellers in Samária
 That [stiffen their necks] with pride
 Saying thus, in stoutness of héart,—
- 9 Bricks have failed | hewn stóne we build,
 Felléd are the sýcomores, | we repláce them with céders
- 10 So Jáhve sets up his [énemies] agáinst him,
 And his foes He incites
- 11 Édom in frónt | and the Philistine behind,
 And they éat up Israel, open mouthed.
*For all this His ánger turns nót,
 But His hánd is strétched out stíll*
- 12 Yet the Péople turns nót to its Smíter,
 And séeks not to Jáhve

- 13 So He cuts from Ísrael hérd and táil
Palm-branch and rush, in one dáy!
- 16 For 'tis whóolly víle and évil,
And évery mouth speaketh folly
For all thís His ánger turns nóť,
But His hánd is strétched out stíll
- 17 For wickedness burneth like fire
That devoureth bríer and thórn
When it kindles the thicket of the forest
Till they mount in píllars of smóke
- 18^a Through Jahve's wrath shall the Land be kíndled,
And the people be as fuel for the fire,
- 19 When it snatches on the ríght, but hungers,
And devóureth on the left, unsatisfied
- 18^c So nó man hath píty on bróther,
Each devours the fíesh of his [fellow],
- 20 Manásseli, Ephraim, and Ephraim, Manásseli,
And bóth agunst Judah togéther!
For all thís His ánger turns nóť,
But His hánd is stretched out stíll

(Chap x.)

- 1 Ho! you decreérs of unrighteous decreés!
Indífers of édicts oppressive!
- 2 Thrusting the feeble from justice,
And stéaling the right of My póor!
So that widows becóme their spoíl,
And the fátherless théy may róbl!
- 3 Wát will ye dó in the dáy of visitation,
The desolátion that comes from afar?
To whóm will ye fíle as a refuge?
And where will ye léave your wealth?

4

*For all this His anger turns nôt,
But His hánd is stretched out stíll*

Even in the Book of Proverbs we find instances of strophical arrangement. The Wisdom literature, regarded as poetry, is somewhat stiff and pedantic, as we have already seen in the Alphabetical Psalms, but it represents a phase of Judaism, influenced probably in its later form by Greek thought, which is well worthy of study. I select as an example the famous Wisdom-passage in Prov viii. The word which we translate "*workman*" (E V "*one brought up*"), in v 30, is not altogether certain, but, in other passages, we find the thought of Wisdom as a *builder* and as cooperating with God in Creation. Thus

(Prov xxiv 3)

Through Wísdóm is buílded the hóuse,
And stáblshed it ís by discretíon

Compare Jer x 12, li 15 where almost the same words are applied to God as the Creator of the World

Also (Prov iii 19)

Jáhve through Wísdóm built earth,
Through discretíon He stablished the héavens

And (Prov ix 1)

Wísdóm háth buílded her house,
Hath hewn out her séven píllars

We now offer a translation of Prov viii 1 ff

(PROV VIII Metre 3+3)

STROPHE I *In praise of Wisdom*

- 1 Dóth not Wísdóm cry, | and Prúdençe útter her vóice?
 2 In the chiéf of the public high-places, | she stándeth amíd
 the paths,
 3 By the Cítý éntrance gátes, | at the ópening of the dóors she
 cries,—
 4 Unto voú, O men, I cáll, | and my vóice is to sóns of mén
 5 O ye símple, gíve héed unto prudénce, | and, ye fools, prépare
 your héarts
 6 Héar, for I speak a véritý (?) | and the ópening of my líps is
 équity
 7 For 'tis truth that my mouth shall útter, | while wickedness
 is abhórred by my líps.
 8 All the words of my móuth are in ríghtness, | náught in
 them cróoked or fróward
 9 They are 'll of them pláin to the wíse, | and ríght to thém
 that find knowledge
 10 Accépt ye my teachung—not sílver— | and knówledge pré-
 ferred to choíce góld¹

STROPHE II *Wisdom in relation to man*

- 12 Í [Wísdóm] do neíghbour with Prúdençe, | knówledge and
 discreétion I attáin.
 13 Arrógnce, príde, and wróng-dóing, | and the fróward mouth,
 do I háte
 14 Cóunsel is míne, and sound-knówledge, | míne (is) under
 standing and míght.
 15 Throúgh mé kíngs do réign, | and prínces ríghtly bear swá
 16 Throúgh mé rúlers do rúle, | and nóbles góvern jústly

¹ I agree with Müller in rejecting: 11 as a gloss introduced from chapter iii 14 f

- 17 I love thém that love mé, | and my díligent-séekers shall
find me
18 Wéalth and hónoür are míne, | dúrable ríches and ríghteous
ness.
19 My frúit is bétter than finest-gold, | my próduce than choícest
silver
20 In the wáy that is ríght I gó, | in the mídst of the páths of
judgement
21 To gíve the true-weáith to my fríends, | and to fíll then
treasuries full

STROPHE III *Wisdom in relation to God*

- 22 Jahve gat Mé at the first, | before His wórks of yóre
23 From of óld was I móulded— | from the first beginnings of
éarth
24 While as yét were no déeps was I fórméd, | when no fóuntains
abóunded (?) with wáter
25 E'er the mountains' foundátions were lúid, | before the hílls
was I frámed
26 Befóre He made éarth and fíelds, | and the tópmost dúst of
the wórld
27 There was Í when He framed the hérvens, | when He círcled
the fáce of the déep
28 When He set the sky firm up abóve, | when He stréngthened
the wélls of the déep¹
29 When He made for the Séa His láw, | that its wáters should
nót exceed | when he láwed the foundátions of éarth
30 Then was Í, His wórkmán, bý Him, | rejoícíng befóre Him at
áll times
31 Rejoícíng in the wórld of His éarth, | my délights being the
sóns of men

¹ v 28^b This reads like a gloss to explain v 27^b The superfluous member of v 29, i.e. v 29^a would read better here

Here we have three clearly marked strophes of *ten lines* each. The first strophe may be regarded as *introductory* in praise of wisdom. The second strophe treats of wisdom on earth, in relation to man, while the third strophe treats of wisdom in Heaven, in relation to God. Compare the Alphabetical Psalms cxi and cxii. I have shewn in my Introduction to the Alphabetical Psalms that the number *ten*, the number of the Covenant, plays a most important part in their arrangement (see *Psalms in Three Collections*, pp 26—49). The writer of Prov viii belonged to the same school and would be influenced by similar motives.

The next illustration we shall take will be Psalm xlv i in which the original metre is clearly

$$(2 + 2) + (2 + 2)$$

with a ring that reminds us of the Anapaest.

This Psalm, however, contains some lines in the more common metre of 3 + 3 which seem to interrupt the sense, and which may possibly be due to a later writer. Since our present object is to illustrate the metre I shall, in my translation, avail myself of Rothstein's Hebrew Text and shall omit the portions which he marks in smaller type as not belonging to the original Poem, while I refer the Hebrew scholar to his critical notes. Rothstein regards the refrain as 3 + 3 metre. Thus

Jáhve of Hósts is with us | our Tówer is Jácob's Góð

I would, however, call attention to the fact that the Divine Names, which may have been written with abbreviations, are peculiarly uncertain

(Ps xlv1)

Metro (2+2)+(2+2) Refrain 3+3

- 2 Jáhve is óurs, | a réfuge and a stréngth, |
 a hélp in distresses | most ready to be found
 Thérefore we fear not, | though earth suffer ch'ange, |
 though mountains remove | to the héirt of the séas
 [JÁHVE OF HÓSTS IS WITH US, | OUR TÓWLR IS JÁCOB'S GÓD]
- 4 Wáters may ráge, | móuntains may quáke |
 at the swelling of the Ríver, | the ráging of its wáves
- 7 Nations may rage, | kingdóms be móved | —
 He úttérs His voice | éarth is dissólved'
- 8 JÁHVE OF HÓSTS IS WITH US | OUR TÓWLR IS JÁCOB'S GÓD
- 9 Cóme ye and see | the dóings of Jáhve, |
 who quiéteþ wáu | to remótest éarth
- 11 Be stíll and knów | thát Í am Gód, |
 exálted 'mid the Nátions, | exálted in the éarth
- 12 JÁHVE OF HÓSTS IS WITH US, | OUR TÓWLR IS JÁCOB'S GÓD

I do not pledge myself to accept all Rothstein's emendations but they are certainly of interest as shewing the value of metrical study in textual criticism

If we admit that the Psalm has been revised I would suggest that the object of the revision was to connect it with such passages as Is. xxxiii 20 ff where

God Himself is the "River" that lends such security to Jerusalem. Thus

- 20 Thine éyes shall see Jerúsalem
 A quiet abóde, a tént that remóveth not,
 Whose pegs are never drawn out,
 And nóne of whose cóids become rént
- 21 For there (is) a Ríver Jáhve is óurs,
 A place of canúls, wide réaching,
 Wherein no tríreme can cóme
 Nor can war-ship pass through it
- 22 For Jahve our judge—
 Jáhve our léader—
 Jahve our King—
 Hé (it is) will sáve us

This passage is not without difficulty (see Hebrew text in *Sacred Books of O T*) but the general sense is clear. Other cities, like Babylon, Thebes, or Tyre, were protected by mighty waters, Jerusalem had no River, but, better far, had the protection of God

Other instances of the use of a refrain will be found in Pss xxxiv. 6, 12 (5, 11), xlii 6, 12 (5, 11), with xliii 5, xlix 13, 21 (12, 20), lvi 5, 11 (4, 11), lvi 6, 12 (5, 11), lix 7, 15 (6, 14), 10, 18 (9, 17), lxii 3, 7 (2, 6), lxxvii 4, 6 (3, 5), lxxx 4, 8, 20 (3, 7, 19), lxxxvii 4^c, 6^c, xcix 3^c, 5^c, 9^c, cvii 6, 13, 19, 28 and 8, 15, 21, 31, cxvi 13^b f, 17^b f. Also the response throughout Ps. cxxxvi

Some of these passages are treated at length in other chapters (see pp 50 ff, 80, 114 f) and, indeed,

the whole of our chapter on Alphabetical Poetry is an illustration of the Hebrew strophe

Ps xcix. is specially interesting as an example of the strophe marked by a refrain. In the present text the refrain occurs three times and in an augmented form. Thus the Psalm is divided into three strophes, the first two being nearly equal, while the third is a double strophe. Many commentators (Wellhausen, Duhm, &c) assume that what I have called a double strophe was originally divided by a refrain, which has been lost, after *v* 7. But this, I think, is a mistake. The thrice-repeated "Holy" (*vv* 3, 5, 9) is, as in Is vi, the cry of the Cherubim who are mentioned in *v* 1. As, in Is vi, the Angels acclaim the Advent of God's "Glorious" on earth, so, in the present Psalm, the trisagion acclaims His coming Kingdom.

In strophe I the thought centres upon the *pouër* of the Divine King, in strophe II upon His *justice*, in strophe III upon His *mercy*. Thus the trisagion of the refrain acclaims three aspects of the Divine Nature.

The opening words of *v* 1 denote, in the original, not the mere fact of Jahve's Kingship, but rather, that *His reign on earth has begun*. The Psalm belongs to a group of Psalms which we might call the Psalms of the Kingdom of God.

A question arises as to the metre of the Psalm. Undoubtedly the greater part is in beats of *two*

accents, but, in vv 5, 6 and 9, we have lines of *three* accents Is this due to a revision of the Psalm or was it the intention of the original writer ?

Verse 6 might be literally translated

"Moses and Aaron *among* His priests
And Samuel *among* the Callers on His Name,"

but the Hebrew idiom rather signifies that Moses and Aaron were *chiefest* of His priests and that Samuel was *chiefest* of those that intercede Thus they represent types of intercession

(Ps XCIX. Metre (2 + 2) + (2 + 2) with occasional passages of 3 + 3)

STROPHE I *The holiness of God in His power*

- 1 Jáhve is Kíng, | though the Péoples may rágo, | He is thróned
on the Chérub, | though éarth may be móved
- 2 Jáhve in Zíon | is greát and exálted, | exálted is HÉ | abóvo
all the Peoples
- 3 They práise Thy Náme, | the greát and the terrible | HÓLY
IS HÉ

STROPHE II *The holiness of God in His justice*

- 4 [Thou art] the Kíng | that lovest right —
Thóú hast established | équity (and) jústice, | ríghteousness
in Jácob | Thou hast wroúght.
- 5 *Exált ye Jáhre our Gód*
And bóu at the stóol of His feet
HÓLY IS HÉ

STROPHE III *The holiness of God in His mercy*

- 6 Móses and Ááron His priests,
 And Sámuel among intercessors,
 To Jáhve they cry | and He gives them ánsver,
 7 In the píllar of cloúd | He speaks with thém
 They kept His testimonies | and a státute He gáve them
 8 Jáhve, our Gód, | Thou ánsweredst thém,
 A Gód forgiving | Thou wast to thém,
 While punishing their deeds
 9 *Exált ye Jáhve our Gód*
And bów at the Mount of His hóliness
 For HÓLY IS JÁHVE our Gód

We must now consider instances in which the strophe is not marked either by alphabetical arrangement or by a refrain but determined only by a careful study of the contents, e.g. Ps xiii. Here the metre is in four beats except for the third line where a marginal gloss seems to have crept into the text making the line too long

It may be well first to offer a translation and then to consider how far we are justified in dividing the Psalm into strophes

(Ps xiii Metre 4 + 4)

- | | | | |
|--------|---|---|--|
| Sorrow | { | a | How lóng wilt Thou útterly forgét me, Jáhve? |
| | | b | How lóng wilt Thou híde Thy countenance fróm
me? |
| | | c | How lóng must I láy distréss to mínd?
[Gloss <i>grief in my heart all day</i>] |
| | | d | How lóng shall mine enemy exált himself against
me? |

<i>Prayer</i>	$\left\{ \begin{array}{l} a_1 \\ b_1 \\ c_1 \\ d_1 \end{array} \right.$	Reg'rd Thou and ánswei me, Jahve my G6d Líghen mine eyes lest I sleep in dépth Lét not mine enemy sáy, I have mástered him [Lét not] my foes exult at my fall.
<i>Joy</i>	$\left\{ \begin{array}{l} a_2 \\ b_2 \\ c_2 \\ d_2 \end{array} \right.$	As for mé in Thy kíndness I trust— My he'rt exúltis in Thy sálvátion— I síng unto Jáhve for His bóuntý towárd me— <i>d₂ (Missing, but see Septuagint)</i>

It is evident that the Psalm falls naturally into three parts. The first four lines are all *sorrow*, the second four lines are all *prayer*, and the last three lines are all *joy*. But, if our theory be right, we should have expected four lines also in the last strophe. And here the Septuagint comes to our aid and supplies exactly the line that we require to conclude the third strophe and to complete the parallelism. Thus

"I give praise to the Name of Jahve most High"

Undoubtedly this represents the original text. Thus we have three strophes of four lines each, conveying by their arrangement the spiritual lesson that *sorrow* is turned into *joy* through *prayer*.

But further. I think we may trace a relation between the lines which I have marked *abcd*, *a₁b₁c₁d₁*, *a₂b₂c₂d₂*. Thus The *Sorrow* in *a* and *b* is on account of the *hiding of God's countenance*, i.e. it is *sorrow from God*. The *sorrow* in *c* and *d* is on account of the *oppression of enemies*, i.e. it is *sorrow from man*.

So the *Prayer* in a_1 and b_1 is for the *restoration of God's countenance*, while, in c_1 and d_1 it is *deliverance from enemies*. So, too, the *Joy* in a_2 and b_2 is a thanksgiving for the *restoration of God's favour*, while in c_2 and d_2 it refers to the *benefit received through deliverance from foes*.

As to the word in line 3 which (following the Syriac) I translate "*distress*," the Hebrew has a similar word which signifies "*counsel*." I suggest that this difficult line gave rise to an early gloss "*grief in my heart &c.*" and that this gloss became incorporated in the text.

The beautiful Shepherd-Psalm (λχιμ) which is, perhaps, more familiar than any other Psalm in the Psalter, will reveal new beauties to us if we carefully study its structure. The main division of the Psalm at the close of verse 3 is obvious even to a careless reader. But the relation between the two strophes thus obtained is not generally understood and our present division into verses tends to obscure it. The metre of the Hebrew is elegiac, or *Kinah* measure, with an additional *stichos* in v 4^a which may, or may not, be due to a gloss.

In strophe I (vv 1—3) we see the Good Shepherd caring for the sheep in three ways, (a) *by His Presence*, (b) *by feeding it*, (c) *by guiding it*. Thus it will be seen that the three lines of strophe I may be summed up under the heads *Presence*, *Refreshment*, *Guidance*.

In strophe II (*vv* 4—6) each line of strophe I is expanded into two lines with the same thoughts of *Presence*, *Refreshment* and *Guidance*. For the spiritual lessons which follow from this arrangement I may perhaps be allowed to refer to *Psalms in Three Collections*, Part I, pp 104 ff

(Ps xxiii Metre 3 + 2)

STROPHE I

<i>Presence</i>	1	Jáhve's my Shepherd—I want not, 'Mid vér dure He tends me,
<i>Refreshment</i>	2 ^b	By réstful stráms He léads me, He restóreth my sóul,
<i>Guidance</i>	3	He guídeþ in páþs that are right, for His ówn Name's sáke

STROPHE II

<i>Presence</i>	{	4	Though I gó through the Váley of Glóom no évil I féar, for Thóu art beside me, Thy ród and Thy stáying-stáff, they are my cómfort.
<i>Refreshment</i>	{	5	Thou sprédest a táble for mé, in the sight of my foes, Thou enríchest my héad with oil, my cúp overflóws!
<i>Guidance</i>	{	6	Naught but góodness and mércy pursúo me all the dáys of my lífe, I am homed in the Hóuse of Jáhve, for óver and óver!

One further illustration of the way in which the meaning of a passage is brought out by the study of

its strophical arrangement may be given from the beautiful song in Is xī 1—8 I translate from the critical text omitting *v* 3^a as an obvious gloss (with Bickell, Cheyne, Duhm, &c)

- 1 There cómeth a Shóot from Jéssé stem,
And a Bráñch buds forth from his róots
- 2 And there résteth on hím Jahve's Spírit —
(a) The Spírit of Wísdóm and Understanding,
(b) The Spírit of Cóunsél and Strength,
(c) The Spírit of Knowledge and Piety,
- (a₁) { 3 That he júdge not by síght of his éyes,
Nor convíct by the sénse of his éars,
- (b₁) { 4 And he júdges the fíeble with ríght,
And jústly convícts for the póor
- (c₁) { And he smíteth the týrant with ídd of mouth,
And sláyeth the wícked with breath of his líps
- (a₂) { 5 And ríght is the gírdle of his loíns,
And fáithfulness the gírdle of his reins
- (b₂) { 6 And the wólf shall lodge with the lámbs,
And the léopard lie down wíth the kíd
- (c₂) { And the cálf and the líon shall pásture (together),
And a líttle chíd may lead them
- (a₃) { 7 And the ców and the beár shall gráze,
Their yoúng ones lie dówn togéther
- (b₃) { 8 And the líon líke the óx eats háy,
And the báby spórts by the ásp hole
- (c₃) { And óver the dén of the básílish
The wérned chíd llys his hánd.

If this passage be carefully studied it will be seen that it is ruled by the numbers *three* and *six* Each

of the three lines which I have marked (a), (b), (c) contains two gifts of the Spirit. These three lines are developed in three strophes of six lines each which run in pairs corresponding more or less closely with the gifts of the Spirit in the lines (a), (b), (c). I have indicated these relations by the letters $a_1, b_1, c_1, a_2, b_2, c_2, a_3, b_3, c_3$.

The arrangement in verses is quite wrong and tends to obscure the meaning. Thus the omission of the gloss 3^a, which we omitted on purely critical grounds, is also defended by the structure of the poem.

CHAPTER VII

ON DRAMATIC LYRICS

THOUGH *drama*, in the sense of the acted play, is alien to the spirit of Hebrew poetry, yet it is not so with the *dramatic lyric* which vividly pictures a scene and introduces change of thought and speaker, indicated, at times, by a change of metre. We may illustrate this from the *Song of Songs*, generally called the *Song of Solomon*. Probably no two commentators would agree as to the interpretation of the poem in every detail, but all would admit that it consists of a series of dramatic lyrics which may be divided into Acts and that it thus approximates more nearly to the *drama* than any other poem in the literature of the Bible.

The outline is briefly as follows. A beautiful Shulammite (cf *Shunammite*, 1 K 1 3) maiden is taken into the royal harem, where, in spite of all temptation, she remains true to the shepherd-lover of her northern home, and is at last permitted to return to him as his spotless bride, thus to vindicate the worth of love (viii 6 ff).

In the translations which I give as specimens of this poem I have availed myself of Rothstein's Hebrew

text in his *Grundzuge des hebraischen Rhythmus*, though I have not always accepted his emendations

In chap 1 9—14 we have to distinguish the speakers by the context and the structure of the strophe. Thus

Solomon is flattering the maiden

9 To a stéed in a Phárah's ch'riot, | I compáre thee my love
10 Fáir were thy cheeks with the péarl rings, | thy néck with
the jéwels
11 We will máke for thee strings of góld | with points of silver

Throughout this strophe the king keeps up his somewhat coarse simile of the steed with its trappings
All he has to give is gold and silver

In the next strophe the maiden replies with modesty. She wonders that she should have found favour with the king, but assures him that she has given her love elsewhere. If *he* perfume has reached to the king, she herself knows one who, to her, is sweeter than all myrrh. Thus

12 Can it bó to the kíng on his dívan | my pérfume hath réached?
13 My trúe love's the bundle of mýrrh | that lies in my bósom
14 My true love's the cluster of hénna | on the slópes of En gédí

(Chap n 3 Metre 3 + 2)

The Shulammit, thinking of her absent lover

As the 'pple 'mud trées of the fórest |
so my lóve amid yóuths
In his shádow I jýed as I sáit |
and his frúit was my swéet

(Chap ii 8 ff)

Another reminiscence of the maiden, picturing her lover's invitation to come forth and enjoy the spring (Metre 3+2+2)

My love! lo here he comes! | leaping on the mountains | skipping
on the hills

He is here, behind our wall, | peering through the windows |
glancing through the lattice

My love he speaks and calls me, | Rise my darling, | Come my
fair one

For lo, the winter's over, | rain is past, | the cold is gone

Flowers are seen in the earth, | song time is come, | the ring-dove
is heard

The fig tree is riping her balls, | the vines are in bloom, | giving
forth scent.

Arise then, my darling, my dove, | to the clefts of the rock, | to
the covert of steep

Show me thy face, let me hear thee, | for sweet is thy voice, | thy
countenance comely

Someone sings a vineyard song (Metre 2+2)

Catch us the foxes, | the foxes so small,

That are spoiling the vineyards, | our vineyards in bloom

Another brief passage in the rare metre (3+2+2) is found in chap iv 8—13. It seems to continue the invitation to the walk in spring (ii 8 ff) which we have already translated, and, like that passage, it breaks into the (2+2) metre of popular song.

In my translation I follow Rothstein's Hebrew text.

(Chap iv 8 ff Metre 3 + 2 + 2)

From Lébanon came my bríde, | with mé from Lébanon, | from
 the déns of the lions
 From the tóp of Amána look forth, | from the tóp of Shenír, |
 from the móuntains of leopards.
 O bríde thou hast ravished my héart | with a glánce of thine
 éyes, | with a turn of thy néck
 How swéet thy cresses, my bríde, | how bétter than wine! | and
 thy pérfume than spices!
 Thy líps as the hóneycomb dríp, | hóney and mílk | are únder
 thy tóngue
 Thy chéeks a pómegránte órchar'd | with choícest of fruit, |
 camphire with spíkenard.

(He sings)

Wáke thou Nórth wind, | cóme thou Soúth
 Bréathe on my garden, | that its spíces may flów

The next specimen we shall give is a beautiful
 dream in which the maiden seems to herself to have
 been unkind to her true lover

(Chap v 2 ff Metre 3 + 2)

I slépt, but my héart was awáke | —my belóved is knócking!
 "Ópen, my síster, my lóve, | my dóve, my pérfection
 For my héad is filled with dew, | my lócks with the dríp"
 "As for mé I have pút off my dréss, | hów can I clóthe me?
 As for mé I have washen my flét, | hów can I soíl them?"
 He put forth his hánd from the door, | my compíssions were
 móved.
 I róse, even í, to ópen, | and my hánds dripped with myrrh
 Then I, for my lóve, díd ópen, | but my lóve he was góne!
 My soul went forth at his píssing, | I cálléd, but no ánsver!

The maiden finally rejects her royal admirer and declares her loyalty to her true lover (vii 11)

My love he is mine, and I his, | his desire is to me

After which the metre changes back to the metre of chap ii 8 ff (i.e. 3 + 2 + 2) and the maiden accepts that invitation of her shepherd-lover almost in the words in which it had been proposed

Cóme thou, my love, let us forth, | let us dwell in the hénna, | let
us visit the vineyards,
Let us see if the vine hath budded, | if its blossom be open, | if
the pomegranates bloom

These three examples which we have given are, I believe, the only instances of this metre occurring in the Song

We must conclude with the scene, chap viii 5—7, which is so admirably described in Dr Harper's *Commentary on the Song of Solomon* that I must borrow his words

"The scene depicted in these verses is the return of the Shulammite with her lover to the village. As they draw near she leans upon him in weariness, and they are observed by some of the villagers, who ask the question in v 5^a. The lovers meantime come slowly on, and as they come he points out an apple tree under which he had once found her sleeping and awaked her, and then as they come in sight of it, he points to her birthplace, her mother's home. In

vv 6 and 7 the Shulammitte utters that great panegyric of love which is the climax and glory of the book. Because of this power of love which she feels in her heart she beseeches her lover to bind her closely to himself"

(viii 5 ff)

Scene near the village home Villagers speak

5 Who is this that comes up from the wilderness, | that léans
on her lover?

The bridegroom speaks to the bride

"Twas under (yon) ápple I wáked thee—

"Twas thére thy móther báre thee—

"Twas thére she báre thee with trávail

The bride speaks, clinging closer to her lover

6 Set me as a séal on thine hé'rt,
(Set me) as a séal on thine árm,
For lóve is strong as déath,
Jéalousy is cruel as the grave,
It flámes with a Gód like fláme

*The villagers draw the moral of the bride's constancy—
speaking in prose*

7 Many waters cannot quench love, neither can rivers drown
it. If a man would give the whole substance of his house for love
he would be utterly despised

On v 6 Dr Harper well quotes Browning's *Any
Wife to any Husband*

"It would not be because my eye grew dim
 Thou couldst not find the love there, thanks to Him
 Who never is dishonoured in the spark
 He gave us from His fire of fires, and bide
 Remember whence it sprang, nor be afraid
 While that burns on, though all the rest grow dark"

Another example of the dramatic lyric may be given from the Songs of Isaiah

Isaiah is specially fond of *paronomasia* and *assonance* (e.g. v 7, x 30, &c) which he uses with great effect. He is not afraid also to use the language of mythology. Thus we cannot understand his song on *Ariël* without being reminded that the sound of the word would, to the Hebrew ear, suggest two thoughts, (a) "*the Lion of God*," (b) "*altar-hearth*" for sacrifice, and also that the word *Dôd* might be taken either as the name *David*, or in its original significance as the divine name, as on the Moabite Stone. See Bennett's note on the Moabite Stone in *Hast Dict*, p 407, where he calls attention to the fact that in the three or four places in which *Ariël* occurs "it is connected with the City of David in Is xxix 1 and with DWDH here." The sense of *Ariël* as an "altar-hearth" will be found in Ezek. xlii 15 f.

The Song on *Ariël* (Is xxix 1 ff) opens, I believe, with the boastful words of the enemy (? Sennacherib) as follows

- 1 Alás! Ariël, Ariël, | City where Dôd encamps!
 Add (but) yéar unto yéar, | let the séasons go round

- 2 Thén do I stráiten Ariel, [ie *God's Lion*]
 And mórníng and gráning shall bé
 And to me she becómes Ariél [ie *an altar hearth*]
- 3 And I cámp like Dôd agáinst thee,
 And lay siege with a mound agáinst thee,
 And rúse up agáinst thee tówcis
- 4 Till thou spék, being abased, from the ground,
 Thy spéech coming thín from the dúst,
 And thy voice be as ghóst from the gróund,
 Thy whíspering wóids from the dust

Here the scene changes and God speaks and assures His City of His protection The metrie here also changes Thus

- 5 Then the hóst of thy foes | becómeth small dúst,
 And as driftíng cháff | the hóst of thy týrants
 And thís shall be sudden and ístant.

Here again the scene changes No longer do we hear the words of God but the Prophet himself describes the deliveiance that he sees in the vision of prophecy Thus

- 6 By Jáhve of Hósts sho is vísited,
 With thunder, and énthquake, and míghty voice,
 With whílwínd, témpet, and devóuring fláme

It is evident from the words which follow that the "visitation" of God is for the redemption of His City and for the destruction of the "multitude of the nations that fight agáinst Ariél" (v 7)

The names Dôd, Dôdu, David are the same, and signify *Love* or the *Beloved* The Jebusite stronghold

may very possibly have been regarded as "*the City of Dódu*" before it was taken by David and called after his own name (2 S v 7)

There is another Song of Isaiah's in which he appears to me to use *Dódu* as a name of God. It is the *Song of the Vineyard* (v 1 ff)

Lét me now sing for Dódu | Dódu's sǫng of his vǫneyard
 Dódu hād a vǫneyard | on a hǫll very fertile
 And he fenced it, and cleared it and planted it choicely
 And he built therein a tǫwer,
 And álsǫ hewed him a wǫne vat.
 So he lóokéd it should yǫld him grápes—
 And it yǫlded but wǫld grápes'

Thus we have the "*City of David*" and the *Vineyard* (or *Vine*) of David. The *Vine* was the emblem of Judah (Ezek xv, Gen xlix 11, Ps lxxx 8—14) and I suggest that the difficult passage in *The Teaching of the Twelve Apostles*, Ch ix, respecting the "*Vine of David*" had its origin in Isaiah's *Song of the Vine* or *Song of the Vineyard*, for the word may be translated either way.

The passage in the "Teaching" runs thus

"Now, concerning the Eucharist, thus shall ye give thanks. First with regard to the Cup—We give thanks to Thee, our Father, for the holy Vine (of) David Thy Servant which Thou madest known unto us through Jesus Thy Servant. The Suffering Servant is the "very vine" of God (Jn xv 1—5)

The second Psalm may be given as a good illustration of Dramatic Lyrics, though we might have been equally justified in regarding it as an example of the strophe. The change of speaker is vividly distinguished by the context. Thus, in *v* 3 we have the rebel words of the earth-powers, in *v* 6 the words of God with respect to His Anointed, while, in *vv* 7—9, the Anointed himself speaks of his God-given authority. Thus there is a relation between strophes II and III, while strophe IV exactly corresponds with strophe I. I have left the difficult line *v* 12^a untranslated because this is not the place for a critical investigation of the text. The corresponding reference to the "Christ" in *v* 2, and to the "Son" in *v* 7, would lead us to expect some such line as, "Obey the Son lest he be angry and ye perish." It is only fair to say that the text as it stands is uncertain on critical grounds and does not quite suit the metre.

(Psalm II)

STROPHE I *The Voice of the Psalmist*

- 1 Why do the heathen rage | and the peoples vainly design?
- 2 The kings of the earth stand up | and princes are banded
together
 'Gainst J'hve and 'gainst His Christ!
- 3 "Let us break asunder their bonds | and cast from off us then
fetterers"

STROPHE II *The scene in heaven*

- 4 The thróned One in héaven laughs, | the Lórd but derídes
them '
5 He speaketh to thém in His anger | and troubleth them in
His wríth
6 "Twas I that anointed My Kíng | on Zíon My hóly Mount"

STROPHE III *The Voice of the Anointed*

- 7 Let me téll of Jáhve's decree—
He said to me, Thou art My Son, | it is Í, this dáy, have
begóttén thee
8 Ásk of Mé that I gíve thee | nations thine héritage, | the
énds of the éarth thy possession
9 Thou shalt break them with sceptre of íron, | as a pótter's
véssel shalt shátter them

STROPHE IV *The Voice of the Psalmist*

- 10 And now, ye kíngs, be wíse, | be wárned ye judges of éarth
11 Serve ye Jáhve with fear, | and unto Hím with trembling
12 For his ánger may éasily burn | Happy théy that take réfuge
in Hím

CHAPTER VIII

THE POETRY OF THE SEASONS

To every poet the spring of the year is a prophecy of new creation Shelley felt this when he wrote

"The airs and streams renew their joyous tone,
The ants, the bees, the swallows, reappear,
Fresh leaves and flowers deck the dead season's bier
The loving birds now pair in every brake,
And build their mossy homes in field and brake,
And the green lizard and the golden snake,
Like unimprison'd flames, out of their trance awake,
Through wood and stream, and field and hill and ocean,
A quickening life from the earth's heart has burst,
As it has ever done, with change and motion,
From the great morning of the world! when first
God dawn'd on chaos "

No wonder then, if to the Hebrew poet, who was, before all things, a prophet, the cycle of the seasons shall speak of God's eternal purpose for His worlds

It would not be difficult to shew that the "Days" of Creation (Gen 1) are based upon the months of the year, commencing from the spring, which, as Shelley reminds us, is the type of "the great morning of the world." In a little book like this I cannot do

more than suggest a few thoughts on this wide and important subject For this purpose I commence with Ps civ and must repeat, in part, what I have written in my Introduction to that Psalm (*Psalms in Three Collections*, p 430)

The Psalm is based upon the "Six Days" of Creation as given in the Priest-code (Gen 1.) There is, however, this important difference that, whereas Gen 1 purposes to relate in prose the order of life's first beginnings, our Psalmist, with a poet's instinct, recognises Creation as an eternal work which is still going on and which all points to a "far off Divine Event," viz the completion of God's joy in His works This being so he sees no inconsistency in regarding animals, birds and men as being already in existence on the Third Day We might analyse the Psalm as follows

vv 1, 2 The First Day, like the first month in spring, is filled with the promise of the birth of light

vv 3, 4 The Second Day reminds us how God builds His firmament, making, as Shelley says,

" the winds and sunbeams, with their convex gleams
Build up the blue dome of air,"

thus causing the very elements of destruction to contribute to the conservation of the earth

vv 5—18 The Third Day, like the third month, is "the gift of seed" It reminds us how (*a*) God

has taken the waters, which were once the winding-sheet of a dead earth, and made them countless rills of blessing to buds and beasts and men. It also reminds us (*b*) how God made the dry land thus to become the bountiful seed-plot of corn and wine and oil.

vv 19—23 The Fourth Day, like the fourth month (the month of the summer solstice) tells God's good purpose in darkness as well as in light, while it points to the final triumph of light (*v* 22 *f*).

vv 24—30 The Fifth Day, like the fifth month (which even in the nature-religion of Babylonia was dedicated to *Istar* as the *bona dea* of fertility), tells of the infinite variety of God's "creatures" and of His care for all their needs.

vv 31—35 The Sixth Day, like the autumn month, sums up the growing purpose of the whole Creation, viz that this bountiful God may rejoice at last in a world from which all evil has been expelled.

The metre of the Psalm is 3 + 3 with occasional triplets.

(Ps. civ.)

The First "Day" of Creation (Gen 1 3—5) Voices of Spring

- 1 Thou art great, O my God, exceedingly | Thou hast deck'd
Thee with splendour and majesty
- 2 Putting on light as a garment, | spreading out the heavens
as a curtain

*The Second "Day" of Creation (Gen 1 6—8) God's Building
seen in the Firmament (cf Ps xix 2)*

- 3 { He floreth His upper-chámbers in the waters,
 { He máketh thick cloúds His cháriot,
 { He móveth on wings of the wind
 4 Máking the winds His ángels | the fláming fire His ministers

*The Third "Day" of Creation (Gen 1 9f) Dry land
and seed*

- 5 He founded the éarth on her bases, | that she should not be
 móved for ever
 6 With the Deep, as a gáirment, Thou hast cóvered her, | so
 the waters stood óver the móuntains
 7 At Thy rebuke they flee,—
 At the voice of Thy thúnder they hasten —
 8^b To the pláce Thou hadst founded for thém
 9 Nor transgress the límit assigned them, | nor return to
 cóver the éarth
 10 He séndeth the springs down the channels, | among the
 móuntains they run
 11 They give drínk to all beasts of the fiéld, | wild asses may
 quénch their thirst
 12 He gives móuntains to drínk from His chambers, | Earth is
 fílléd from the fruit of Thy wórks
 13 Making gráss to spring for the cattle | and hérbage for
 tíllage of mán
 14 To bríng forth fóod from the éarth | and wine that may
 gládden mán's héart
 Chéeríng the fáce with oíl | and food that should strengthen
 mán's héart
 15 The trees of Gód have then fill, | the cédars of Lebánon
 that He plánted

- 12 On them dwell fowls of heaven | 'mid their branches they
utter their song
- 17 'Tis there the little birds nest, | the stork (too) whose home
is the first
- 18 The lofty hills for the goats, | the crags are a refuge for the
conies

*The Fourth "Day" of Creation (Gen 1 14—19) The lesser
and greater lights The cycle of the festivals*

- 19 He maketh the moon for the seasons, | and the sun knows
the place of his setting
- 20 Thou makest darkness—it is night— | all beasts of the
forest creep forth
- 21 The lions roaring for prey | and seeking their meat from God.
- 22 The sun but rises—they are gone, | and lay them down in
their dens
- 23 Man goeth forth to his work, | to his labour until the
evening

*The Fifth "Day" of Creation (Gen 1 20—23) The voices
of summer The teeming life of earth and sea*

- 24 O Iahve, how great are Thy works!
The whole Thou hast wrought in wisdom!
The earth is filled with Thy wealth!
- 25 This sea, so great and wide-spreading,
Wherein are things creeping innumerable,
Creatures both small and great
- 26 There the ships [*the nautili*] go along | and Leviathan
formed for Thy plaything
- 27 They all look expectant to Thee | to give them their food in
its season
- 28 Thou givest to them—they gather it | Thou openest Thy
hand—they are sated

- 29 Thou hidest Thy Face—they are troubled
 Thou withdrawest their breath—they expire,
 And return again to their dust.
- 30 Thou sendest Thy breath—they are made— | Thou renewest
 the face of the ground

The poet now draws his conclusion as a prophet from the cycle of God's work which he has traced in creation. He would not have said with the Writer of Ecclesiastes that "what has been shall be and that there is nothing new under the sun." On the contrary he sees that God is making all things new. He sees that God's purpose is good and that life not death is the end (v 30)

That nothing walks with aimless feet,
 That not one life shall be destroyed,
 Or cast as rubbish to the void,
 When God hath made the pile complete

So the conclusion to which our Psalmist arrives is based upon that first Sixth Day (Gen 1 24—31), when God looked upon all things that He had made and declared them to be "very good."

As God then rejoiced in His works, so God will rejoice in the End which must mean the extinction of all evil

*The Sixth "Day" of Creation and its meaning for the future—
 Autumn voices Every common bush a flame with God*

- 31 Be the Glory of Jáhve for ever ! | Let Jáhve rejoice in His
 works !

- 32 Who but looketh on éarth and it trembleth, | He but toucheth
the hills and they smóke
- 33 I will sing while I live unto Jáhve, | While being lísts I will
hým to my Gód
- 34 My musing on Hím shall be sweet | As for mé I rejoice in
Jáhve
- 35 May sínners be énded from éarth, | and the wicked exist no
móre!
- My sóul do thou bless Jáhve

Even in the early days of the Jehovist the promise that "seed-time and harvest, cold and heat, summer and winter, day and night, should not cease," was given as the pledge of God's acceptance (Gen viii 22)

The order of the seasons was, to the prophet Jeremiah, a token of God's everlasting covenant with Israel Thus, Jer ㄻㄻㄻ 20 f "Thus saith Jáhve, If ye can break My covenant, the day, and My covenant, the night, so that day and night should not be in their season, then may also My covenant with David, My servant, be broken "

And again, v 25 f "If I did not appoint My covenant the day and the night as laws of heaven and earth, then, too, I might cast off the seed of Jacob and David My servant" The reader will notice that the Covenant of Creation becomes the pledge of the Covenant with David

Jeremiah's famous chapter (ㄻㄻㄻ) on the New Covenant closes with the same thought, ㄻㄻ 35—37 (Heb 34—36) "Thus saith Jáhve that giveth the

sun for light by day, the laws of the moon and stars for light by night. If these laws can depart from before Me, saith Jahve, then might the seed of Israel cease from being a nation before Me for ever." The poet of the next generation, known to us as the Second Isaiah, connects this Covenant of Creation with the Covenant of Noah, Is liv 9, "For this is unto Me the waters of Noah, even as I have sworn that the waters of Noah should not again pass over the earth so have I sworn not to be angry with thee (Israel) and not to rebuke thee."

About a hundred years later the author of the Priest Code interprets for us the "waters of Noah" by the rainbow sign of God's Covenant with the earth (Gen ix 8—17).

In the Asaph Psalm lxxiv the Psalmist appeals to God by the Covenant of Creation, to fulfil His promise which seems to be delayed. The whole passage should be studied, we can but quote vv 13—17 which refer to the Covenant of Creation. The emphatic use of the pronoun *Thou* should be noticed and also the reference to the first four "Days of Creation." Thus

*Day I Light, or the smiting of the dragon of darkness,
as in the Babylonian story*

THOU with Thy power | didst break the sea,
Didst shiver the heads | of the dragons on the waters.

*Day II The Firmament The chaos of waters divided,
as in the Babylonian story*

THOU didst rénd | the héads of Lévíthán,
Didst gíve him as food | to the desert folk.

Day III Waters in one place, dry land appears

THOU didst cléve | fountain and bróok,
THOU didst drý | perennial rívers

Day IV The greater and lesser lights

Thíne is the dáy, | Thíne, too, the níght,
THOU didst establish | the líghts and the sun

The Covenant of Creation with reference to Gen vii 22

THOU didst appoint | all boundáries of éarth,
Summer and winter, | THOU it was didst form them

It will be seen that in this Psalm the metre is 2+2 and, if we compare the closely parallel Psalm lxxxix, the study of metre opens up a most interesting question. For, in Ps lxxxix the metre, for the most part, is the common one of 3+3, but it contains passages of 2+2 metre, and it appears to me that these latter passages all refer to the Covenant of Creation, while the passages in 3+3 metre refer to the Covenant of David.

I shall endeavour to represent the change of metre in my translation and must leave the reader to judge whether two independent Psalms have been combined or whether the writer wished to place side by side the Covenant of David and the Covenant of Creation and varied his metre to suit his subject

- (Ps lxxxix)

Metre 2+2 *Covenant of Creation*

- (a) 2 I sing the eternal | mércies of Jahve
 (b) I make known with my mouth | Thy faithfulness for áges
 (a₁) 3 I sáid, as etérnàl, | mercy shall be built
 (b₁) As the héavens Thou estáblishest | (so) Thy faithfulness
 therein

Metre 3+3 *The David Covenant*

- 4 A cóvenant I máde with My chosen ,
 I swáre unto David My servant,
 5 Thy séed I estáblish for ever ,
 And build up thy thróne for all áges

It will be seen that though the metre is different the language and thought is identical with that in vv 2, 3. It would seem that the writer wished, like Jeremiah, to place the "sure mercies of David" side by side with the sure mercies of Creation. The metre now changes back to that of vv 2, 3

Metre 2+2 *Covenant of Creation*

- 6 For the héavens shall prúse | Thy wónder work, Jahve ,
 Thy faithfulness too | in cóncourse of Hóly ones
 7 For whó, in high-héaven, | compáreth with Jáhve ?
 Whó matcheth Jáhve | 'mid sóns of the góds ?
 8 A Gód révéred | in assémbly of Hóly ones ,
 Greát and to be feared | by áll that are áround Him
 10 THOU dost lórd it | o'er the príde of the séa ,
 When his w'ives are uplifted, | THOU layest to rést
 11 'Twas THOU that didst crush | proud-Rahab as sláin,
 With the árm of Thy might | didst scátter Thine énemies

- 12 Thine are the hérvens, | Thine too the éarþ
 The wóld and its fulness, | THOU (it was) didst fóund them
 13 The nóρθ and the south, | THOU (it was) créated them
 Tíbor and Hérmon | ríng with Thy náme
 14 Thine is the arm, | Thine is the pówer
 Strong is Thy hánd, | Hígh is Thy ríght-hand.
 15 Ríghteousness and judgements | the foundátion of Thy throne,
 Mércy and trúth | that gó before Thy face

The reader will note how exactly vv 10 ff correspond with the verses we have already translated from Ps lxxiv the same metre, the same mythology, the same reference to the "Days" of Creation, the same remarkable use of the emphatic "THOU"

We now pass to verse 20 which is pure prose as follows

"Thou spakest of old in a vision with Thy saints [or, possibly, '*with respect to Thy Saint*'] and didst say,—"

These words form an introduction to the Promise which continues as follows

Metre 3+3 *David Covenant*

- 20 I have set a crówn (?) on a hero,
 Have exálted one chósen of the péople
 21 I fóund Me David My servant,
 With Thy hólv oil I anóinted him
 22 That My hánd, should b́e his stáy,
 And mine arm should gíve him stréngth
 23 That the énemy should not ex́ict,
 Nor the wícked one cause him afflíctiön

- 24 I will beat down his foes before him,
 Will smite them that hate him
 25 While with him is My truth and My méicy,
 In My name shall his hórñ be exálted
 26 And I sét his hánd on the séa,
 His right-hand on the rívers
 27 He númes Me, Thou art my Fátther,
 My Góð and my Róck-Salvátion
 28 While I too appoint him My firstborn,
 A Most High to the kíngs of the éarth
 29 My mércy I kéepe his for éver,
 And for him is My cóvenant stáblished
 30 And I máke his séed etérnal,
 His throne as the dáy's of heaven
 31 Should his sóns forsáke My lów,
 So as not to walk in My júdgements,
 32 Shóuld they profane My státutes
 So as nót to observe My commándments,
 33 Then I vísit their transgréssion with a ród,
 And with scóurges their sín
 34 Yet from him I remóve not My mércy,
 Nor wíll I prove false to My faithfulness
 35 My Cóvenant wíll I not break,
 Nor chángé what My líps have annóunced
 36 Once for áll have I swórn by My hólness
 That I néver prove false to David
 37 His seed sháll bé for éver,
 And his thróne as the sun befóre Me
 38 It sháll stáy as the móon for éver,
 And the witness thát is faithful in the sky

The Psalm continues *in the same metre* to plead with God (as Ps LXXIV) the non-performance of His

promises, until we come to the last two verses (51, 52) where it would seem to break once more into the (2 + 2) metre which we have already found in vv 2, 3, 6—15 Thus

- 51 Remémber O Lórd | the repróach of Thy servant,
 How I beír in my bosom | the shame of the Péoples
 52 Wherewith they repróach— | Thine enemies, Jáhve!—
 Wherewith they repróach | the footsteps of Thy Christ

The text, however, in these two verses is by no means certain

I propose, in the present chapter, to examine one aspect of the spring, which is summed up under the Hebrew word *Tzemach*, a word signifying that “*outspring*” from the earth, which results from the spring of the year. It is most unfortunate that, in the E V, this word should have been translated “*Branch*,” thus hiding from the English reader a very beautiful and suggestive thought.

In the passages which follow I shall indicate the root *Tzemach*, whether as a *verb* or as a *substantive*, by giving the translation in italics

(Is iv 2)

In that day there shall be
 The *outspring* of Jahve as a beauty and pride,
 And the fruit of the land as a glory and boast
 For the remnant of Israel

Here the “*outspring of Jahve*” answers to the “*fruit of the Land*” in the parallel line. It is called

the "*outspring of Jahve*" because He makes it *to spring forth* as it is said of Paradise, Gen ii 9, "And out of the ground Jahve Elohim *made to spring* every tree that was pleasant to the sight and good for food"

Such was the *intention* of God in Creation This intention was hindered by the Fall in which Earth is represented as sympathising "Thorns also and thistles shall it (i.e. the Earth) *make to spring for thee*" (Gen iii 18) But, though hindered, the purpose of God still remains and is manifested in the parable of every spring It is He who "*maketh the grass to spring for the cattle*" (Ps civ 14), "*causing the mountains to spring with grass*" (Ps cxlvii 8)

But, in another sense, the earth may be said to "bring forth fruit of itself", consequently *Tzemach* may be applied to the earth, and, as such, it is frequently used collectively, e.g. Ezek xvi 7 "*the outspring* (E V *the bud*) of the field", Hos viii 7 "*the outspring* (E V *bud*) shall yield no meal"

These two closely related thoughts must be borne in mind, forming, as they do, a parable of the Christ. The "*outspring*" is God's, inasmuch as He, the "Sun of Righteousness," makes it to grow But the "*outspring*" is the earth's since the earth "bringeth forth fruit of itself"

The Second Isaiah expresses a similar thought only that, in his case, the picture is not that of a *Sun*

of righteousness but rather of a *rain* of righteousness from heaven which the thirsty earth should drink in and thereby become fruitful (cf Hos x 12)
Thus

(Is xlv 8)

Ye heavens shower down from above,
Ye skies pour down with Righteousness,
Let them fruit with Salvation—earth open,
Let Righteousness *spring forth* at once,
I, Jáhve, I have created it.

Again,

(Is lvi 11)

For as earth brings forth her *outspring*,
And as garden makes seeds to *spring out*,
So Jáhve *makes* Righteousness *spring*,
Even praise before all the nations

Jeremiah associates this thought of the “outspring” with a personal Deliverer of the family of David

(Jei xliii 5 f)

Behold the days are coming, saith Jáhve,
That I raise up for Dávid a righteous *outspring*,
And a King shall reign and prosper,
And shall execute judgement and righteousness on earth
In his days shall Judah be saved,
And Israel dwell in security
And this is his name they shall call (him)
Jáhve our Righteousness

(Jel xxxiii 15)

I raise up for Dávid an *outspring* of righteousness
 And he shall execute judgement and righteousness on éarth
 In those days shall Judah be saved,
 And Jerúsalem dwell in security
 And this is what they shall call (it)
 Jahve our Righteousness

If we may trust the text in these closely related passages, we see that while one speaks of a "*righteous outspring*," who is himself to be called "*Jahve our righteousness*," the other speaks of an "*out-spring of righteousness*" in the earth, which is to bear the Name of Him who produces it, and is to be called "*Jahve our righteousness*" Both thoughts are needed In Palestine, where the winter rains were followed by an almost tropical growth, the outburst, the spring, was well fitted to be a parable of the New Creation

Thus Joel (ii 21 ff) says

- 21 Fear not O éarth, | be jýful and glád,
 For Jáhve is dóing great things
 22 Fear not, ye béasts of the fiéld,
 For the pastures of the wilderness are spróuting,
 For the tíees are giving then frúit,
 Both fig tree and vine are yíelding then strength
 23 So ye children of Zíon be jovful and glád¹
 In Jáhve your Gód
 For to you He hath given the rain for righteousness

There is a play upon the word *moreh*, "*rain*" in the last line It denotes the "*former rain*," i.e. the

heavy rain at the beginning of the winter, but it also signifies "*a teacher*" According to the Prophet's thought the earth and the beasts have cause to rejoice, but the "Children of Zion" should see something deeper in this parable of God's gift of rain which should speak to them of the growth of righteousness. So, too, the words which follow speak of "*the latter rain in the first (month),*" EV or "*the latter rain first of all*" Here again a double meaning is intended the "*latter rain*" is in the first (spring) month, but truly it is "*first of all*" in reference to the "*afterwards*" (v 28, Heb iii 1) when God would "pour out His Spirit upon all flesh" The first outpouring is a parable of the second. Again,

(Is lxvii 10 f)

For like as the rain cometh down
 And the snow out of heaven,
 Nor returneth again,
 Until it have watered the earth,
 And made it to bring forth and *spring*,
 Giving both seed to the sower,
 And bread to the eater
 So shall it be with My Word
 That cometh forth from My Mouth,
 It shall not return to Me empty,
 Until it have done what I will,
 And have prospered in that which I send it

In the times of the Prophet Zechariah *Tzemach* had become personified Thus, iii 8 "Hear now O

Joshua the high priest, thou and thy fellows that sit before thee, for men of typical-import they are — For behold I am going to bring My servant Tzemach — And he it is that shall build the temple of Jahve, and he it is that shall bear the dignity, and shall sit and rule upon his throne, and the counsel of peace shall be between them both”

And again, vi 12 “Behold the man whose name is Tzemach (*the outspring*), from his own place he shall *spring up* and build the temple of Jahve”

Thus Zechariah regarded Joshua and Zerubbabel, the Temple-builders of his own day, merely as types of the true Temple-builder who was to come. This true Temple-builder he calls by the name Tzemach thereby associating him with the thoughts which we have already considered.

We must, however, briefly allude to a remarkable development of the word *Tzemach* whereby it came to denote not merely the *outspring* from the ground but the *outspring* of light, i.e. the *dayspring*. This arose, in part, from the use of ἀνατολή for *Tzemach* in the Greek versions. For ἀνατολή has both meanings, it signifies that which *springs from the ground* (see Ezek. xvi 7, xvii 9 f and compare Gen. xix. 25, Ps. lxi (lxv) 11) and also the *outspring of light*, the *dayspring* (Jes. xliii 5, xlviii 15, Theod. and Sym., Zech. iii 8, vi 12). In the later Hebrew and Syriac the root *Tzemach* tended

more towards the secondary meaning of the *day-spring*. Thus the "*Dayspring from on high*" (Lk 1 78) is to be traced to the group of Tzemach prophecies.

There is a fine poetical passage in Ps lxx 10—14 where the course of God's bounty through the year is compared to the laden wagon of a "harvest-home," dropping its richness as it goes.

I confess I can make nothing of the metre of vv 10, 11, but vv 12—14 are in three beats

10 Thou hast visited the earth and saturated her,
Enriching her with the water full stream of God

11 Watering her furrows, levelling her ridges,
Thou mellowest her with rain drops, Thou blessest her
outspring

12 Thou hast crowned the year of Thy goodness,
And Thy wheel tracks drop with plenty

13 They drop on the wilderness-pastures,
And the hills are girdled with joy

14 The meadows are clothed with flocks,
And the valleys are covered with corn,
They shout for joy—we sing

The reader will notice the reference to *Tzemach* in v 11

Again, in the Psalm of the three-fold priestly Blessing (Ps lxxvii) the pledge of the Blessing for the world is found in the fruitful season, though in this case the word *Tzemach* is not used

Earth hath yielded her increase,
God our God will bless us.

Compare also Ezek xxxiv 27, Zech viii 12

These thoughts of the earth's fertility are coupled with the advent of a Prince of Peace in Ps lxxii, just as in the Prophets

- 1 Give Thy judgements, O God, to the King,
Thy righteousness únto the Prince
- 2 May he right Thy Péople with mercy,
And Thy Póor ones with justice
- 3 May the móuntains uplift their peace,
And the hills with righteousness
- 4 May he judge the póor of the Péople,
May he save the sons of the néedy —
And crush the oppressor
- 5 May he léngthen out (d'ys) with the sún,
With the móon for éndless áges
- 6 Coming dówn like ráin upon gráss,
As the díops that dríp on the éarth
- 7 Ríghteousness will bloom in his d'ays,
Great péace till móons be no móre
- 8 So he rúles from séa to séa,
From the Ríver to bounds of éurth
- 9 Before him foes bow dówn
And his énemies líck the dúst
- 10 The Kíngs of the Ísles and of T'ushish | bríng their gífts,
The Kíngs of Shéba and Seba | óffer their présents
- 11 All Kíngs bow dówn unto híim, | all nátions do sérvíce
- 12 For he frees the poor that crieth, | the afflicted and
hélpless
- 13 He píties the póor and the néedy,
Yea the sóuls of the néedy he sáves
- 14 From víolence and wrong he redeéms them,
And their blóod, in his síght, is précíous

- 15 So the prayer for him is continuous, | all day do they bless
him
- 16 Let the outspread of corn be on earth | to the top of the hills
Let its fruitage rustle like Lebanon
So they blossom [from the city¹] as the herbage of the earth
- 17 May his name endure for ever,
May his name increase with the sun

The growing light and strength of the sun through the year is regarded as a type of the great year of Eternity, in which the Sun of Righteousness with increasing light will bring forth more and more fruit from humanity

We pass now to vv 10—14 of Ps lxxlv where the metre is very clearly marked in three beats The Psalm anticipates the return of the Divine Glory to earth

- 10 His salvation is nigh to His feasters,
That glory may dwell in our earth
- 11 Mercy and truth are met,
Righteousness and peace have embraced
- 12 Truth from earth *outsprings*,
And righteousness beams from Heaven
- 13 So Jahve gives the good,
Our earth, too, gives her increase
- 14 Righteousness marches before Him,
And keeps the way of His steps

¹ I would suggest that the words "from the city," which break the metre, were introduced, as a gloss, to bring out the thought of the passage, the crop being not one of corn and flowers but of human righteousness

There is no passage in the Psalter that brings home the meaning of *Tzemach* more perfectly than this. As heaven and earth combine to produce the outcome of the seasons in the natural year, so, in God's great year, Heaven and earth will combine to produce the "man whose name is Tzemach" and the fruits of the Spirit. To this thought I would apply the words of Browning

"And the emulous heaven yearned down,
 made effort to reach the earth,
As the earth had done her best, in my passion
 to reach the sky "

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